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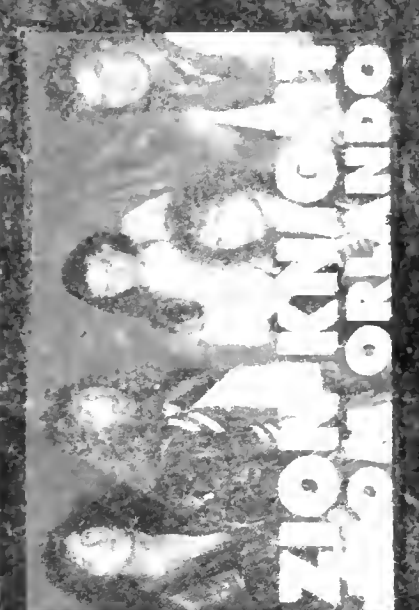
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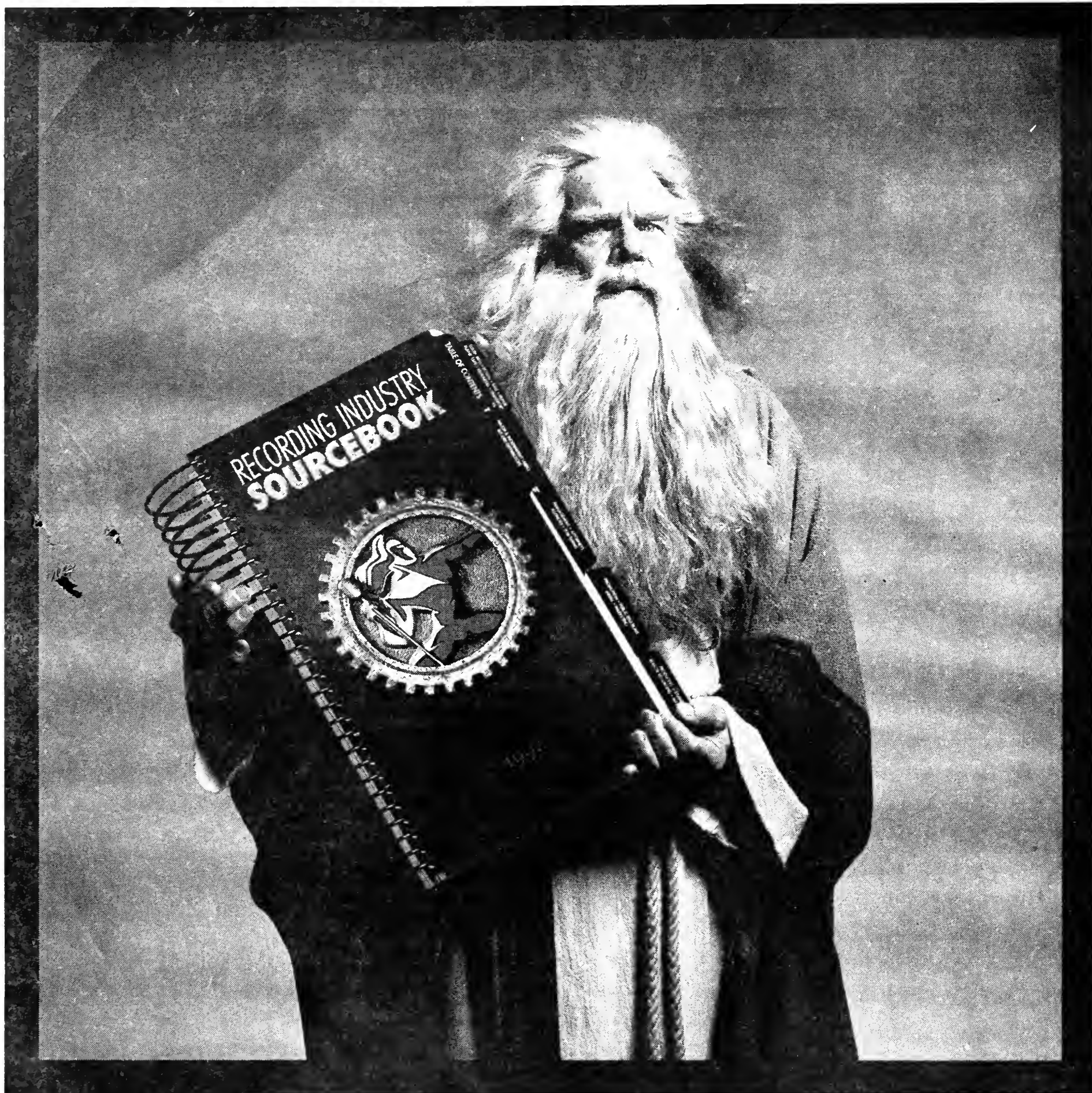
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STREET NOTES

DEAD END STREET

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Demons haunted Louis, hopscotching through his mind. Sometimes he killed and sometimes he didn't. Once it made him cry.

Elizabeth, tragically involved, smothering in grief, sought solitude.

They met in the "Dead End District."

He continued to kill.

She waited at the window sill.

Avoiding capture, creeping to the place he lived with her. And there on the floor as he looked at his hand, he lost a single tear. A tear he shouldn't have cried. And something inside him died.

Elizabeth Szoro saw him cry — his pain too much to endure.

Round that time rain fell in sheets. Clouds formed in her mind. She had no choice but to turn him in. She was a bad woman; a sick woman: a mean woman without mercy. Louis had raised her. He'd seen her through bad times. He'd been there but she didn't care. And she let his pursuers in.

Into their house they came.

But Louis was hip to her game.

With a silver chalice he bashed her. With a golden fork he stabbed. He went on the lam — his anger faded. He'd loved her. Was she dead?

He mourned.

He returned, thin as a reed, wearing black cotton — face painted with grease; he looked up at the window.

He sat on the couch where they'd made love — not so long ago. He decided to stay where her memory lay. He considered himself lucky. "Why shouldn't I? This is where I belong."

Days rolled into nights. He looked out onto the river, for this place looked out on one. And he remembered. He felt he'd lost paradise. He watched the world. He grew cold.

"People are insects. Why do they breathe?"

He watched them on the street every day — studying. He found a pencil and yellow pad. He pushed an oak desk in front of the window and watched and wrote. He wasn't a very good writer — he forgot to put in commas — but prose burst forth for days at a time. Sometimes he made the words rhyme. He considered trying to get his work published, but he didn't know how.

The electricity got cut off in the summer.

He never noticed. "Cursed insects. I hate them," while snuffing flies, lighted on the spoiled meat in the refrigerator. "How do they get in?"

Summer turned to winter. Cold the apartment grew. Louis never knew. Then one day a knock on the door. He didn't hear her come in. She sat on the floor beside him and looked out the window. He thought he heard her breathe. but he wouldn't be deceived. So he wrote and she watched and she read by the fire she lit in the fireplace. And every night when he fell asleep she wondered about the grave. It had become an obsession with her, the grave, and she didn't want to go there. Had she been there before? She wasn't sure. She cleaned the refrigerator that day.

One morning not long after her arrival, a letter arrived. It was addressed to Louis. She opened it. A bomb exploded. Was it in her mind? She'd wanted to read it. Now it was nothing but shredded paper. She added it to the fire.

Louis realized he was no longer cold. He removed his clothes and sat naked in front of the window. She enjoyed looking at his body. He had a massive penis. She wanted to touch it, but was afraid he'd notice her.

Sometimes, as he looked out the window, he would masturbate — and she enjoyed watching. Later, when he slept, she would clean up his mess, licking her fingers and dreaming of whom she'd once been.

She was falling in love with Louis. He didn't know she was there. She dyed her hair, painted her nails, looked in the mirror and was pleased. She walked to the window and stood in front of the desk where he wrote his prose. He saw her. "How do they get in here?" He swatted her with his swatter. She backed away in haste. "Get out, fly!" he said with a vengeance which made her break down and cry.

"Flies don't cry," Louis thought, but briefly, as he pushed her out the window and watched her fall. Then he went back to work.

He wrote: "I watched a fly fall to the street. It smashed on the pavement below. I can't help thinking it looked a lot like my lost love — Elizabeth Szoro."

Louis died of hunger. He didn't know he had. He still sits in his wooden chair. His

fingers don't move anymore. His stories are over and so is his. He lost his love twice and what's more — I found this poem lying face-up on the hardwood floor.

DANCE OF THE DEAD WIVES

by
Louis

A cloudy morning, air-worms squirming in the haze. I walk to the grove where I've dug the grave of my misty eyed, leather clad love. I stop by the brook, sip water; it drips down my chin. My heart once beat as one with the lady in the djrt. I long to dance with her again. Death shades music from ears that don't hear and my tears won't come and the years drift past like cat claws on my skin.

I lost her in June when the moon was full; the night was cool and blue. I carried her down where the grass grows tall. I woke her then put her to sleep. The rustling wind blows through the trees, settling on my face as I turn and look at the empty sky and remember her dead embrace. From the ground she speaks, her voice is thin as the web where the spider plays. And I think of her and the way she lay and her hair — fire red on the sheets.

In the morning I walk to town, face masked from the seekers. They search and dig but they won't find her. She's peaceful in her grave.

In the evening I lay in the dirt, kiss, feel her smile. And she's there and she's not and the sun doesn't set.

Autumn — whisper winds; I'm alone in the day. Night falls, singing, my mind weaves its tune.

I won't let her go.

That would be immoral.

Years roll by, dance hall tunes. I know the word for whore. It was there. I learned its melody. Night is here. I'm not afraid.

They found me in the grove. I don't remember my death. I sing at night when blossoms fall.

I remember her name.

It was "Beth."

The End



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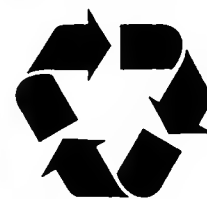
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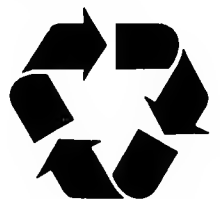
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FLORIDA RAISED SESSION GUITARIST STRIKES OUT ON HIS OWN BEN SCHULTZ RELEASES SOLO EFFORT, TRIALITY

How long has it been since you've been in Tampa?

Not since the late '70's, when we moved to L.A.

You were born in Tampa, right?

I was born in New York. I grew up here. I moved to St. Pete when I was three, then to south Tampa when I was four.

Are you thinking of moving back here?

Yeah, back to the start of it all!

A lot of our readers have been involved in the Tampa music scene for several years. I think they would like to hear a little anecdote on what it was like when you were part of the original music scene in Tampa Bay. How was it?

There were a lot of places to jam, a lot of places to play. It was real open. Everybody had fun. It was a good music scene. A lot of those places were down on Dale Mabry. There were a lot of cool gigs and everybody knew everybody, so if you showed up at someone's gig, you usually got to play.

Was there really support for the original music scene in town then?

Pretty much. The club owners weren't really into it. They were afraid that the audience wouldn't know when to stop dancing if the band stopped.

Compare the local music scene today to what it was back then.

I haven't been out to any clubs yet.

What prompted you to venture out on your own?

I grew up doing what I call garage band concerts. There were always bands. There was no solo thing. You always had other people to play with. When I went to L.A. the first thing I did was join a band, or people would ask me to join bands to replace people who had left or been fired. From there I went to doing session work. Then I started

to try to put bands together from the session work I was doing. I kind of learned to become the whole band by myself — the bass, the guitars, the drums, and, as we all know, I'm a killer singer! Singers are weird, just not really stable; a lot of them get really scared of making it. When they get close to making it they really get down. After

a few experiences with that I just went back to doing sessions. Finally, I just said 'Nobody has approached a solo record like I did — taking a guitar and a vocalist and approaching it with a lot of sounds and doing an instrumental. When I did my demo, that's how I approached it, and then I got signed. After I got signed I got a lyricist and a singer.

You recruited a singer from Tampa Bay, didn't you?

Yes, Lakeland.

How did that come about?

I tried a couple of other singers out in L.A. and wasn't happy. My manager said, "Let's call Florida!" He called a guy in Lakeland. The guy's father answered the phone and said that he was

sorry, but his son was not home. When my manager asked his father where he was, his dad said he was in L.A.! So he gave us his number and he came over the next day and sang and he's on the record.

Was he a Tampa Bay resident that was just in L.A. or was he living there?

He was from Lakeland and had just moved out there.

Have you ever had a chance to jam with Steve Morse?

No, but my present drummer,

Ray Brinker, jammed with him.

Any chance of getting you, Steve Morse and Greg Allman on a Florida homeboy project? That would be fun.

You told me earlier that you were used to putting together every piece of the ensemble yourself. Is this truly a band effort or do you still do a lot of the instruments on the album? There's a lot of tracks that are just me, but as the project developed it became a band thing.

What songs on this first solo album, *Triality* (TVT Records), did you do yourself?

"The Rosa Queen," "Capistoni," "The Knife" and a few others. I do everything, except for singing.

Tell me about "The Rosa Queen." That has something to do with Stevie Ray ...

The day after he died I had a concept to do a song and it just fell into place on that day. I wanted to mix a very envisioning groove with some kind of weird vocals, which I did.

Are you planning on getting out and hitting the road?

Definitely, I miss it.

Have you put together a lineup?

Yeah, the band is pictured on the album cover.

Are you going to start your dates off here?

I would love to.

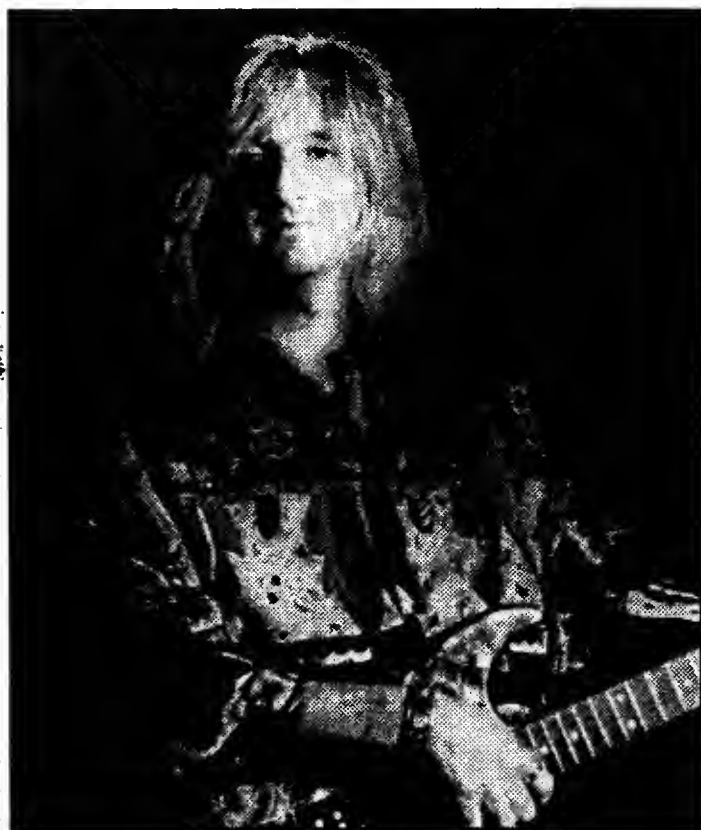
So, maybe by the end of summer something will happen?

Maybe earlier. It all depends on the radio.

Do you have any intentions of moving back to the Tampa Bay area and maybe working with some of the local bands?

Definitely.

by Christopher Robin



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SAIGON KICK

"ONLY TRUE JOURNALISTS SURVIVE WITH ME! COME ON, ASK ME A GOOD QUESTION AND I'LL ANSWER IT!" JASON BIELER YANKED ON MY ARM, LEADING ME BACKSTAGE AT SAIGON KICK'S TRIUMPHANT HOMECOMING, BACKDROPPED BY THE ATLANTIC OCEAN DURING A RECENT HOLIDAY WEEKEND. THIS WAS SAIGON'S FIRST PERFORMANCE SINCE THE RECORDING OF *THE LIZARD*, AND FROM THE LOOK IN JASON'S EYES, IT WAS OBVIOUS NO EXORCIST COULD REMOVE THE BAND'S MANIACAL INTENSITY. "RELIGION, POLITICS, ANYTHING..."

WILL THE WORLD FINALLY CATCH ON?

I must admit I was taken aback. Having met Jason often, I had never known him to be so outgoing. My impression of him was that of an introverted artist, creating his own reality, yet not quite residing in the one we see around us. Before I could come back with a question, Jason had jumped up on the concrete plateau that separated the backstage from the crowd. Waving at some fans that had recognized him from across the beach, Jason continued, starting the interview without me. "The kids are numbers, they are a demographic, they are a product of the fucking government, they don't break out! I'm not here to be a musician, I'm not here to be a guitar player, I don't give a fuck about producing, I don't give a fuck about demographics. I'm here to break out. I know people, man, these people are lost, they want to feel a part of something. They want a vision, they want to believe. Leaning over the fence, Jason yelled to the crowd climaxing his statement. "Hey, I'm proud of each and every one of you! Damn it! And I just want to say that!"

"Let's go find Matt," I suggested. "Let's see what he has to say about the new album."

"What the hell do you want to talk about that for?" Jason snapped. Uh-oh. Rule #1, never interrupt the guitarist and songwriter for Saigon Kick when he is pouring out his soul, no matter how demented the frothy brew might taste.

"When man came out of the slime, he went for a walk and he found himself a wife, then he stuck himself back in the slime and he was happy. That's what it's about. We bang and we're happy. If you like us, God love you, if you don't, well, that's great, too. No one's supposed to like us, that's the whole object. I want you to hate me or I want you to love me. I don't want you to go, 'What a decent band you have, gee, what a kind bunch of fellows you are.' I don't want that shit. Just get out of my face! I want you to say, 'You guys suck so bad that I went in and punched my mom in the mouth after seeing you!' I want you to say, 'I love you guys so much that I went and got a tattoo of your face on my back.' I don't want any in between. I want to see people fight for what they want. Criminals attacking poor people for what they want! I respect that! Get up and do something, piss somebody off, make somebody happy, I don't know. Do something with yourself!"

"Well, let's not talk about the album then. Tell me about Stockholm." By this point the 97% humidity had surpassed the temperature mark and we headed inside for a breather, not to mention a diversion.

"I love Europe because it's really conducive to art," Jason's tone had changed. I had touched upon a subject, not only of immediate interest, but of deep personal feelings to Jason. "You go into the streets reading poetry or on the corner playing guitar or you're babbling, the people may think you're nuts but they leave you alone. They respect you as an artist to do what you believe in. In Europe you might not have any money, but you have art."

"I appreciate the European culture," Jason continued, defending it as if he was being personally, yet silently attacked by the forces of Americana. "You can't go out into the States without running into anything that's more than a hundred years old. In Europe everything is thousands of years old! You get bummed out in the middle of the night and you go out for a walk and see cannonballs stuck in walls that have been there more than a thousand years! It makes you feel really small. And when you feel really small and insignificant and no one is paying attention to you, you come up with some great art, because you have no inhibitions."

Remembering Jason's apparent hex from outside, I asked him if he ran into any old ghosts in Sweden, some of who may have tagged along for the trip back. Jason laughed. "Just of myself! I found things out about myself...it's just so cool. The first time I walked the streets I was totally sober, and I felt like I was on an acid trip. Some guy was walking here a thousand years ago moping about his girlfriend, or moping because he didn't have any money and then here I am doing the same thing. And you think how time changes and you realize that time doesn't change anything, man. It's amazing, truly amazing."

As if he were waiting for Jason to finish his thought, Matt Kramer walked into the room. "The chameleon," I call him, since I always have to do a double-take to make sure it is really him. Sometimes he blends into the crowd, sometimes he stands out of it, never changing

more than the look in his eyes.

"Welcome home, Matt," I embraced. "Good to see you made it back from Sweden intact. When we spoke last you were just heading out to Stockholm and hinting about some of the songs. After listening to *The Lizard*, you were definitely not blowing steam."

"Like Jason was saying, we wanted a vibe of another place," Matt continued. "It's like putting crazy people in a pink room to calm them down. We went over to Stockholm. The vibe of the city in the winter is dead, so, it was a very dead, dark town. Everybody in the town had a very weird vibe and that's what I wanted to capture."

"How about the songs?" I directed the question at Matt, afraid Jason would lead the interview to another never-dull tangent. "Tell me about 'God Of 42nd Street'."

"That's one of my favorites. So many bands believe that the harder it gets, the darker it is. I think we capture something with this song that a lot of bands are failing to capture. Instead of going with the heavier it is, the darker it is, we wrote a mellow song with the darkest



by Christopher Robin

lyrics. It's haunting, completely haunting because the melody hides how sinister the song really is."

Jason interrupted, jumping up aggressively. "I'm the God of 42nd Street and no one else is. I'm mentally whatever you want to be. I'm truly free of mind and any limitations that anybody else thinks. I do whatever I want to do; not many people can say that. You make the music you want to make. You break the rules you want to break. As long as you are you I respect you, even if being you is hating me."

"So, if you're the God of 42nd Street, who is the Lizard?" I snapped back.

"The Lizard is you, the Lizard is me. We all are The Lizard," Jason prophesied. I almost expected to hear Matt chanting Goo, Goo Ga Joob in the background.

Saigon Kick is one of the few bands that write songs with the lyrics in mind. From the erotic nightmare of "My Dog" to the dark homage

of "42nd Street" to the lilting summertime bounce of "Chanel," Saigon Kick is not only a band for the senses, but a band for the mind. "To me it's everything," Jason explains. "I like writing lyrics in a weird way. If some guy wants to sit back and analyze what I'm writing about he'll say, 'Yea, I read into it, man.' I don't care if it's true or not. Sex, scuba diving, politics...if you think it means just go out and have a party, then go out and have a good time. God loves ya, man."

The interview was suddenly interrupted as Matt and Jason were called back outside to prepare for their performance which was coming up in moments. I secured a position on the stage behind the band. From my vantage I could see nothing but a multitude of fans sardined across the beach. The thousands there were chanting the reason for their unanimity: "Saigon Kick."

The crowd's fervor intensified as Saigon Kick hit the stage. Almost immediately, a mosh pit of epic proportions developed, limbs, music and blood intertwined with the energy of the moment. The band had arrived, and like a freight train, it was plowing over everything in its path.

At one point Matt, overloaded from the audience's frenetic feedback, dove headfirst into the crowd. Obviously unplanned and taken by surprise, Saigon's crew rushed into the throngs to pull him out of the crowd which was in the process of tearing all his clothes off to the rushing beat of "Body Bags". The show had gone beyond entertainment, it was now pure energy.

Afterwards, depleted of all the vigor which enveloped the band before the show, Jason and Matt sat down with me one more time to finish our discussion. "Jason," I asked, "Were you concerned when Matt dove into 40,000 people during the set?"

"No, Matt is like a fish. The stage may be the aquarium, but the crowd is the ocean, and I have the hardest time trying to keep Matt in the aquarium."

(We all laugh at Jason's ridiculous analogy.)

While I was watching Saigon Kick on stage I felt confident that the entire audience knew the lyrics to the songs — not just one or two, but all of them, including the new ones. "How do you feel about leading one of the few bands that you can hear, understand and feel the lyrics?" I asked.

Matt tackled this question. "Risk is unimportant to me. I feel that if you have something to say people will be interested. It's not about hearing the words, if you want to hear the words you read them. I was brought up in a different background than most rock and roll singers. My mother was an opera singer and I just knew a very melodic type of music."

"Most bands have a lot of pressure on their sophomore efforts," I commented. "You debut with a great first album, but *The Lizard* takes Saigon Kick to a new plateau."

Matt continued, "I don't think you're ever going to get a bad album out of us. We all go in completely opposite directions but as long as everybody drops their egos when its time to get back and make a new record, we'll always come out with a great record."

I looked at my recorder; the tape was running low, but I had to ask one more question. With "Love Is On The Way" being heralded as the song to break the band to mainstream America, I wondered if being labeled a "ballad band" concerned Saigon Kick, especially to new fans who were not aware of the band's solid rock & roll roots. "What happens if 2 years from now we walk into a supermarket and we start hearing Saigon Kick muzak? Is that going to offend you or compliment you?"

Matt paused, not quite prepared for the question. Jason and I looked at him, waiting for a response. After a few moments his reply came. "I'd have to take it as a compliment although the thought of it actually happening seems rather weird. It's just important that people know us as a rock & roll band first. I think 'Love Is On The Way' could take us all the way, but the band is much more than that. Listen to 'Freedom,' or 'The Lizard.' There's some great rock & roll."

Jason, not to be outdone, saw me about to turn off the recorder and blurted out his coup de grace. "These people dig some of the songs and that's where it's at. We play for the people, man. We're public whores."

Saigon Kick. Will the world finally catch on?

3RD ANNUAL

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THRUST MAGAZINE

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SPIRITUALITY IN ROCK

The new album is Legion?

Glen Benton: Yeah. It came out June 9th in the States.

How do you see your musical expression in reference to your spiritual beliefs?

It's quite basically known. I'm a Satanist. I mean, I don't try to hide it.

Do you see your music as a strong influence on your listeners?

I think there is a certain sect of listeners that lyrically I affect.

How do you think you affect them?

Well, basically desensitizing people.

Do you feel commissioned to desensitize people? It's a contributing factor.

How do you feel about other musicians with a completely opposing spiritual view?

We've just recently put something in our rider that says something like this: "No Christian bands or Christian acts to be on the same bill as Deicide." We don't want any Christian bands sharing the same bill as us.

But how do you feel about them? In other words, personally?

Let 'em do what they want, you know. I only ask the same.

Do you believe in life after death? ... And where do you see the destiny of your soul?

There is life after death. I believe in torment, though. I believe that where I'm going that I'll live in torment for the rest of my days. This world I live in is so miserable, it just makes me yearn for it. I feel like torment after this life will be a pleasurable type of torment. The torment that I live in now, I can't do anything about. The torment after this life I'll partake in.

What is the torment now that is so terrible that you would look forward to it?

Existence, existence, basically, existence, a very tormented existence that I have. I brought it all on myself and I have no regrets about it whatsoever. It's just something I live with. It's like something you have to sustain in order to achieve the ultimate torment, which is a pleasurable torment.

What source confirms that it's going to be pleasurable?

That's a spiritual thing that a person knows ... like a God fearing Christian, they like to base their opinions on where they're going on what they have lived all their lives. I'm gonna base my opinion on what I have lived all my life and on what I know, and what I have been told by my spiritual leader.

How do you feel about people who don't understand or agree with your musical expression?

Everybody's got their right to voice their opinion. If they don't want me voicing my opinion about them, I suggest they don't voice their opinion about me.

I guess they could say the same things to you, right? — and you would respect that?

That's why they get me riled. They ask for it. They like to do stupid little things to aggravate me, then once they've aroused my aggravation, they tend to try to avoid it. But once you've stepped on my feet, there's no avoiding it.

Do you think that the consensus of this generation feels that way? Do you think that you're voicing a feeling of many people your age?

There is so much restriction and so much, uh, what's the word to explain this? — I think it's censorship in a way. I mean, kids are so excluded from everyday life. Our generation is growing up with the idea that nobody has the right to tell anybody what to do, and we're leaving a generation where elders have dictated what we do. I think that it's time we started making the decisions and let them people dry out. Our country is so screwed up as it is now, man, and I think they've made decisions long enough for us. We are so closed-minded as a country, it's sickening.

Every time, you know, I think about it, I freshen up my cross, burn it in my forehead, go to the supermarket where there'll be an eighty-five year old lady wanting to fall down, break out her rosary beads and start praying.

So are you an instigator?

I'm purposely trying to piss off the Christians. I hate Christians.

Why do you hate Christians?

I'm never going to deny the fact that I like to aggravate Christians. I don't go out of my way to harass 'em, but when they show up at my shows and they're chanting and preaching their crap to kids that are there to have a good time, that's garbage, man. Now, if we showed up at church on Sunday morning with signs and leaflets, they'd all have us arrested! But when they come to our shows and they raise a big stink the only people that end up going to jail are the kids that are pissed off because these people are there! I only give slack to the people that ask for it.

What provokes you?

Confrontations provoke me. Ignorance by the religious community provokes me. Somebody speaking false prophecy, somebody asking for money and donations so that they can live a life of greed and lust. It's quite a hypocrisy watching these people live off of the faith, because if their Lord should ever come back to this world he would definitely spit on 'em. As far as my Lord takes it, he likes to embrace this world and I like it that way.

Glen, what you're preaching to me right now ...

I'm preaching nothing to you.

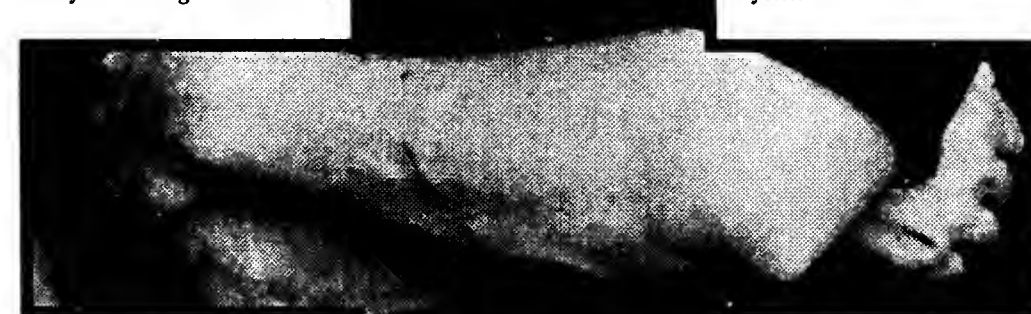
Well, what you're saying to me, O.K., about false prophets is what God says in the Bible about false prophets. He agrees with you, and He says anyone who comes in His name, preaching His name but not being real and using His name for money and deceiving people and living off the people in His name will be judged.

(laughing) God agrees. What you're getting wrong is my hate is beyond that. My hate is for ALL Christianity and everything that has to do with Jehovah. I hate them because of their morals and their moral sense of value. ... But as far as religion goes, I hate Christianity as a whole.

Why do you hate Christianity?

It's coming from something greater than myself.

Are you willing to admit that



there is a Satanic entity that motivates you?

Of course.

Who is speaking through you in your music? Is it the devil himself speaking through your music?

The spiritual Devil, I would say. He exists, just as your Christian Lord exists. I don't believe in

him — I only acknowledge his existence and my own hate. My praise and my loyalty is to Satan who was wrongly judged

Wrongly judged? Why?

To answer that question would answer the question of creation.

Do you have the answer for the readers?

There is only one thing that stands between that, and that is the hate that stands there for the judgement handed down by Jehovah. That's why Satan rules this world and God doesn't. For God put this hate upon this world, which is a type of punishment, but in the long run it's only the lambs of God that will be punished. The present days are our festive occasion.

Do you really believe that? Satanists will confirm that Satanism is a selfish lifestyle. It's the glorification and exaltation ... you know, self-exalted.

Very much so. I'm told all the time by the closest people in my life that I only care about myself.

That is what Satan is about, that is why he got kicked out of heaven because he loves himself so much. You said in an article that in hell you're going to rule on a throne. Exactly.

Why would a selfish lord, the king of hatred toward everybody else, why would he give you a throne?

Because I'm bringing his message. It's like a promise. If he says that I will rule, then I will believe him. If I get there and he says, "Oh, well ...," that's my problem. I don't ask anybody to sympathize with me and I really don't give a fuck what anybody thinks about me. I really don't. I don't give a fuck about anybody. I don't ask anybody to follow my ideologies on life.

Do you really believe it, or is it something that you enjoy?

It's something that I honestly believe in, something that I live my life by, something that is always in my mind everyday, something that completely surrounds my body. You want to know what the bottom line is? Their confusion: our revenge.

Do you fear a true Christian who has the power of God?

I've never met one. There is what I would consider no Christian that holds any kind of mythological power or messianic powers. I'm not fearing anyone.

Well, I'd like to sit down with you sometime and really talk ...

There's nothing that I would have to say to you in person.

Let me finish these questions, because this is for the readers. Do you believe in a judgement for our lives on Earth?

I believe there will come a day.

How do you see the judgement occurring?

If we have it our way — if Christ returns here, the only way we'll have any hope of saving this world we live in is to destroy him and have him removed from this world. We don't need any type of "Doomsday" sent by your God. As far as that goes, we the Satanists will keep growing year by year, year by year ... and let's just hope when your prophecy does return that it isn't me, or somebody like me, sitting there holding the knife.

Do you think that the Devil is real, and that he truly rewards his followers?

I'm rewarded every day. Every day of my life I feel the rewards of torment, there's a lot of special little rewards that you receive with that torment. Let me tell you something. Hopefully you'll print this and if you would have been straight — like a person like myself from the beginning — had I known this was with a Christian, I wouldn't have talked to you.

Do you care about the kids that you're influencing?

Come on, what do you want? Do I gotta beat the fuck out of every Christian I come in contact with to prove myself? Do you want me to bury you up to your neck and then show you who's in control? You want to see how much evil I actually have in my soul? I am capable of expressing myself in a violent manner.

So what. You know how to let your flesh go crazy. Big deal. So what? That's not a sign of something powerful.

You'll never hear me, you'll never hear me repent to your false prophet. You'll never hear the words of Christ come out of my mouth because he did not die for me. Your God fears me. Everywhere I walk in this world he fears me. Everywhere I walk his people avoid me.

I'm not avoiding you, I'm asking you to have lunch with me, and you're running away from me.

Why don't you do this? When I get back to the States me and you will have a little confrontation — my style. I'll pay you back in full for this little interview. 'Til then. I bid you a sickening farewell. May your God rot.

That's a coward's approach. You have to resort to violence.

There's no coward in this son. I'm going to slam the God right out of you. I would knock you so hard on your ass that your God would run right out of your soul.

You know where the real power is, Glen? None of what you say affects me because love is more powerful than hate, and no matter what you say to me I still have an overpowering love for you because you're created in the image of God.

You stand clear from me; you stay away, because if you step on my toes any further than this, then I will deal with you in my own special little way, and I'm sure you don't want that. I'm not going to be responsible for what happens to you.

That's your whole lifestyle. You're never responsible for what you do, are you?

Just shut the fuck up. In fact, I would suggest you not print anything in your stupid little magazine because I have very smart Satanic lawyers ... so if I were you I would just consider that this little conversation never happened.

Well, Glen, it's been a pleasure talking to you. Hasn't been no pleasure for me.

GLEN
BENTON
OF DEICIDE

Would you be willing to be proven wrong?

No way. Who do you want to confront with me? Are you a Christian?

Yes, I am a Christian. But, I'm doing this interview impartially, I don't judge you. I don't like you because you are a Christian.

A CONVERSATION WITH DEICIDE'S

Tell me about the new album.

Roger Martinez: We've released the fourth album, entitled *Released Upon The Earth*. We've also been touring all throughout the United States and Canada. Different doors are being opened in many places.

Explain the history of your art.

What society and many Christians have failed to realize is that Christianity was the arts for centuries. In recent history, Christians have disinvolved themselves from society in such a large degree that they now find many things being introduced into our world as art, yet we are truly the real art makers.

From your viewpoint, how did your style of music come about?

For us, music was created by God. We're a hardcore/grindcore/thrash band, the combination of those styles of what we're doing. Many people would look at us or judge us musically without even hearing our message. Spiritually, it's more powerful than anything a Satanic band could come up with.

Why do you feel it's more powerful?

Because we're the winners! It's like seeing two armies go to battle and both armies have some pretty gnarly equipment and armament ... the

reality is, who wins? Like the scripture says: "Let us not boast who puts on the armor, but let us boast who takes it off." And that's exactly what we are! For the ones who are not going to win to claim to be the most powerful is absurd. It's something that we see very clearly.

Why do bands with opposing spiritual ideologies think they're more powerful?

I believe that they truly think they are more powerful. The deception is so strong. It's like the army that goes into battle thinking they are superior and then they get wiped out. I think it is a deception that unfolds time and time again in history. They don't understand the long term significance of it. They only see the immediate perspective, the limited viewpoint.

It's kind of funny: we're accused of being blind, but the ultimate reality is we're the ones with our eyes wide open. We're the ones who see clearly. Really, where we're coming from is out of concern. It's unfortunate when they attack the very thing that is trying to help them out, someone who is trying to befriend them — like the guys in Slayer, Deicide or whomever; every time I get a chance to talk to these guys they think I'm going to put them down or condemn them. It blows their minds because I sit down and talk to them just as if they were my brother. As I said in other interviews, they are my brothers in Adam, therefore, I am concerned about them. It's kind of like my little brother. If someone were trying to deceive my little brother, you better know I'm going to be all over that situation. ... The same thing with these guys: they are my brothers, and hopefully they will come to respect what I am doing.

How do you address the people who call your band hypocrites?

That is really insane ... because we ask people to come to us with the "show me" attitude; we want to show them. As far as hypocrisy is concerned, they just don't understand. My professing Christianity is no claim on my part that I am a perfect man. Taking Christ as my Savior does not erase my past in their eyes, either. When I accepted Christ I never said that I was from that point on going to be a perfect man; I just try to serve my Lord the best way I can. Just because I'm a Christian doesn't mean that I'm not going to one day get really mad and take a guy's head off.

Do you think they are looking for a perfect man, rather than a perfect God?

All their lives, these kids, and everyone else, for that

matter, have dealt with hypocrisy from their leaders, their parents ... When someone approaches them with another form of leadership, they can only remember the lies and deception of their past, and they tend to not take Christ and what He has for them as real. They say, "Oh, what's this scam?" We want to present God for what He is to these kids. When I was investigating all the religions, I asked, "Who here is true and who here is blowing air?" They are doing the same. God has been misrepresented to the whole world. They wonder why God has done this or that to them or to the people they love ... but it's really not God's fault. It is the fault of the parents and grandparents that made the decision to go against God's will. God told these parents to love and cherish their children and instead they betrayed them. Now the kids are looking at it and blaming God.

Do you think the Devil is real, and do you think that he truly rewards his followers?

The Devil is real. He was created as Lucifer and he fell. When you want to realize his power, just remember that God was more powerful because he was able to cast him out of Heaven. Satan has the ability to give what is viewed as rewards, but just as it seemed as if Jim Jones were giving the people a gift in the grape Kool-Aid, these

gifts will turn out to be a death. We as musicians have a great mission to fill when we play music. The devil is said to be in control of music or that he is the creator of music, but God was the creator of music. The devil just uses it to fulfill his own plans. It says in the Bible that the musicians will be one of the first destroyed if they were not a part of God's plan. That's just how important music is in spreading the Word of God. I think there is something heavy going on in the music world and the people just don't see it.

How do you see your music in respect to your spiritual self?

It is in everything that I do. My music is a part of me. ... Just as when I go out to buy a pair of shoes I see it as part of my service to God. I will use those shoes to get me around to tell people about Him! My music is the expression of what my relationship with Christ is and my message to what others can find in Him. I want to do something special for the readers of Thrust Magazine: If you look on the back of our record there is an offer for one hour long tapes produced by the band with different positive messages that we sell for \$3.00. I will send one tape to everyone who reads Thrust Magazine for free.

Choose which one you want — there are a lot of choices, but I will send a copy of one of these to the readers for free. You can find the list on the back of our records. It says \$3.00, but mention that you read this interview in Thrust and we'll send it out for free.

Do you see your music as a strong influence on your listeners?

Definitely. We get mail from over twenty-three countries in the world, and all express the influence our music has on them. It makes a huge impact on people. I'm excited that God is allowing me to serve Him in this way, I'm very lucky.

What do you wish to accomplish with your music?

Bottom line: To get people to accept Jesus Christ and come to know Him as their Lord and Savior. Like John

3:17, which I sign with my autograph at times, "God did not send His son into this world to condemn them, but that through Him the world might be saved."

How do you feel about other musicians who perform music in direct opposition to your views?

I don't agree with them, but I will die trying to defend their right to perform according to their beliefs, as I hope they would defend me and my right to perform according to my beliefs.

How do you feel about people who disagree with your form of music — Christians and non-Christians alike?

Ignorance is out there everywhere, even in the Christian faith! I think people should stop judging what they feel is God's taste and realize that there are all kinds of glorification of God.

Do you take a personal responsibility for the message of your music?

Very much so. Although I don't say I am perfect, I try to convey the true message of God. What I do or how I interpret His message may not be how God wants to be heard, yet I strive to do His will. I will be an example to those who listen to or are affected by our music, so what I say or do will be my responsibility as to what repercussions come of it.

Any last comments?

Yes. We want the people out there to know we are available to help them in any way. We just want to reach out and let them know they have nothing to fear in God and we want to do all we can to help them come to know Him. You can call our 1-800 line, (800-548-5222); it's a toll free call. Someone will be there twenty-four hours a day. We just want everyone to know that God loves them!



DEICIDE
RELEASED UPON THE EARTH
BY DANNY MARTINEZ

FLORIDA SPOTLIGHT

**ST. WARREN
BRANDON, FL**
by lee ann leach

**ACES WILD
DAVIE, FL**
by karat

**ZION KNIGHT
ORLANDO, FL**
by lee ann leach

St. Warren have been together just a little over three years, with the exception, of course, of brothers Brij and Brad, who've been together since birth! Along with Brij and Brad, there is Jeff Alan McDonald on bass and J.J. Stevens on drums. The band has enjoyed a constant loyal and extremely rabid following in the Tampa Bay area since its inception, especially with the younger crowd and the female gender. No doubt, a lot of the support is due to St. Warren's good looks, clean lifestyle and enthusiasm in performing.

St. Warren have just completed a tour of the Southern states opening for Mother's Finest and headlining several dates at such clubs as Hammerjack's in Baltimore and The Bayou in Washington, D.C. "We just got off tour with Mother's Finest and basically what we did was just tour the Southeast. Georgia, one date in Florida in Panama City at Spinnakers, North and South Carolina, Virginia, Washington, D.C. then Baltimore, Maryland." I asked how it was touring with Mother's Finest, considering the drastic differences in the two bands. "Actually, they kind of are in the same genre of music. Our new record is pretty heavy, it's kind of funk, but it's pretty heavy. It went over really well. I mean, the people have really never seen us before, but they totally got into it. They came there to rock and see Mother's Finest. I never was really much into them,

but the people knew that they were pretty heavy; they were wild live. Some nights were worse than others where they were ... you know, the promoters were using us for a filler date. They didn't really push the show very hard, but then some nights we sold out! We



played Virginia Beach with Jefferson Starship, and on the whole most of the shows were sold out and packed."

To get a better perspective on the band I asked Brij to give me a brief update on the goings on in the St. Warren camp and how he viewed the progress the band has made towards their goal of becoming icons in the world of rock. "We've lived in Tampa our entire lives. In the three years since St. Warren was formed, we'd been playing out, little shows here, little shows there. We were basically pretty young, we'd just gotten out of high school for a couple of years, then we formed St. Warren. That's when we really started getting into the scene. We never really tried to get hooked up with any managers, we never did cover songs, we always did headlining stuff. From the start, since we were younger looking guys with long hair, we were always able to get an all ages following. People were like, 'Oh, you're just a little girls band ...', and I think in the last year we've proved them wrong. Any Tampa club we play, we'll pack. So at first, like I said, we were known as a little girls band. If you have a good looking face and you play music you will always be considered a little girls band. Through the years we've tried to prove that theory wrong. We've consistently written good songs and put on great shows. We did well at Livestock and played the Fourth of July last year and again this year with 98 Rock. Things are moving along pretty good. We've got a lot of record company interest and things are moving along pretty well with our new manager; things are really starting to happen," Brij relates to me over the smacking of Starburst candies being fed to him by my eight year old.

The greatest point made to me by Brij was that the Tampa Bay area has one of the most thriving and opportunistic rock scenes in the nation, and he wanted everyone to be made aware of the privileges we all have simply by living in this area. "In every town and city we went through we were amazed at how much more we have going for us in the Tampa Bay area. There are no forms of press in order for the original acts to publicize in, there are no clubs that want unsigned, original bands, and the radio stations wouldn't even consider playing a song from a local band over the air! I didn't realize how much we have here in Tampa that gives support to all the bands, and I don't think the other bands realize it either, but I'm here to tell everyone that there is no place like Tampa Bay. This place really rocks!"

St. Warren have come a long way in the past three years, and for their young age have made some very intelligent decisions and taken most of the right roads in order to make it to the top. I see no reason why these guys will not be successful in their musical endeavors, especially when it comes to enthusiasm and the ever popular schmooze factors involved in getting there.

For more information, contact St. Warren at P.O. Box 2966, Brandon, FL 33509-2966.

"It's in the eyes of the world," blurts out Scotty K., vocalist of the Ft. Lauderdale based Aces Wild, after a brief moment of consideration. That is how he has chosen to summarize the impact of the band's music on society. "In the Eyes of the World" is the title of a song written by the band, and may soon become the title to the band's upcoming first album release. And oh, how the world will look upon it.

Aces Wild began in 1987 when founding members guitarist Dwayne Hart, keyboardist Clay Herron, and drummer Mike Parisi started a project that soon developed into its own unique style of music. The acquisition of bassist Todd Remington and Scotty K. gave the band the finality to begin etching their trademark sound into stone. Unlike most musical projects, Aces Wild did not set out to create the most unique sound in the new 90's realm of music. They have taken the most prominent elements of rock & roll, those musical trends that have lasted throughout the decades, and added to them the things that will allow it to endure. Their new high energy approach has taken the sound to new levels and added an explosive combination of powerful fretwork, dynamic vocals, and a wide range of musical influences and lyrics that will engulf even the toughest of crowds. The live performance is the best medium in which to experience this act, as frontman Scotty K. has mastered the art of captivating an audience with his enthusiasm, and even a somewhat charming personality. Even through the thick cloud of smoke emanating from the demonic smoke machine (it was possessed on this particular occasion!), it was easy for the crowd to become involved in the band's display of energy and musicianship.

Aces Wild has developed a reliable fanbase that eagerly flocks to each performance. One strategy in particular that the band has been exercising is the spacing with which the shows are booked. "It's much more important for us to be writing new songs and recording them consistently than it is to be constantly playing out," explains Dwayne. "This is our way of giving it back to the fans. By continuing to write new material, we never get bored with the songs that we have already written, and neither do our fans."

Aces Wild is currently in the process of completing the construction of a 16 track recording studio. The intended purpose for the studio will include pre-production for future recording projects. Other plans for the band include continuing to write new material, perform local showcases, and begin laying down groundwork for a Florida tour and possibly branch out into other regions.

"At this point, we're holding off on doing any serious touring until we have a project to support it. It doesn't pay to go out unless you have memorabilia to leave the people with," illustrated Clay.

The product in question will most likely be the release of their first album. The band has been writing a slew of new material that they describe as "heading in a straight forward direction." Over the last few years the band has matured and developed a focus with music that is evident with every song.

"Our song writing ability and the process of how we go about



writing songs has definitely progressed," interprets Clay. "The lyrics are intelligent enough for anyone to read and understand. We are just trying to get across a basic message with our songs," adds Dwayne.

"We're really not trying to target any one specific audience with our music," says Scott. "We're just saying what we have to say and we hope that whoever is listening will be able to relate to it." The band's most common reaction from first time listeners is usually one of amazement. Compliments such as, "I wish I had seen the band sooner," or "You guys are so much better than I expected," have become the norm and are even becoming a regular occurrence.

Aces Wild made its radio debut shortly following the release of *UNSIGNED II: "The Dotted Line,"* a compilation of South Florida's best talent. The CD featured the band's song entitled "Straight Through My Heart," which subsequently began receiving airplay on WSHE (103.5). Don't forget to call and request it!

It looks as if Aces Wild truly has begun to place itself in front of the eyes of the world. It'll only be a matter of time before those eyes actually open and take notice, so take the opportunity to see them. They are a window to the future of rock & roll.

For more information, contact Aces Wild at 14450 SW 17th St. Davie, FL 33325

The debut album of Orlando's Zion Knight begins in a thunderous, melodramatic reading from the King James version of the Bible, 19th chapter of the Book Of Revelations: Verses 11-13. "And I saw heaven open and, behold, a white horse; and he that sat upon him was called Faithful and True, and in righteousness he doth judge and make war. His eyes were as a flame of fire, and on his head were many crowns; and he had a name written, that no man knew, but himself. And he was clothed with a vesture dipped in blood; and his name is called The Word Of God." Listeners are quick to assume that they are about to be lectured about the things that those wrapped up in their personal faith would normally force upon them. Zion Knight has no intention of pushing their own faith on the public. What they are adamant about pushing is their own style of rock & roll, which carries a message much deeper than some organized form of brain washing. Zion Knight has what I call a "big" sound: roaring basslines, heavy drums, layer after layer of kick, wails and intensity from guitars and vocals similar to those of Dennis DeLong of Styx fame. They offer up heavy and hard tunes, yet still have a sound that is basic enough to draw a mass appeal.

Zion Knight began in 1989 when lead guitarist Rick Grey-Lewis had an inclination to form a rock unit that had emotion without the normal redundancy of most metal acts. Rick then contacted Dave Mikeals, who had just come out of a major touring act that had been signed on A&M Records and had opened a successful recording studio in Orlando — The Difference Studios. Dave and Rick recruited Scott Kempa as a support guitarist and the three developed what is now the blues-based metal band Zion Knight.

Fate smiled lovingly on the new musical creation of Grey-Lewis, Mikeals and Kempa. Two of Orlando's best rhythm musicians were growing weary of their then current endeavors. Tommy Are was providing drum backup for Private Property when he learned of the Zion Knight project. Tommy contacted his friend Greg Trombo (bassist), and the two of them reviewed the first demo of Zion Knight, entitled "Twilight's Last Gleaming." Without hesitation, the two decided to lend their talents to Zion Knight and the complete lineup of mid-Florida's most electric metal act was intact.

"The whole motivation of Zion Knight is to promote unity and the faith it takes to achieve unity — not only in the music industry, but in life itself. For example, if everyone in the Florida music scene could learn to support one another, rather than tearing each other down in the name of promoting one's particular interests, the Florida music scene could make the current Seattle splash look like small beans ... if only we could all work together. The concept is to unify, to make the rest of the world say, 'Hey, there's really some serious stuff going down in the Florida area!' Zion Knight wants to see our area lead the pack in the music industry; we want to let everyone know that we are in support of, original bands and what they are doing, not just our own scene. We would like to see all the bands adopt this same attitude, for our benefit as well as theirs," says Tommy Are. Well said. It seems as if these guys have the right ideas and motivation to spur their talents on to greater heights.

Tommy goes on to explain the sound of Zion Knight: "I would have to say that we are in for a dramatic sound, a lot along the lines of Whitesnake meets Megadeth or something like that. It's really hard to compare bands or classify them. Every band tries for their own uniqueness; whether it's achieved or not depends on the crowd response, or how well the band goes over. Just as every person has their own uniqueness, I think every band has its own personality. I'd like to see Zion Knight come across with the image of just trying to spread harmony and unity in mankind as well as the faith it will take to get there as a society."

The band has been on the circuit once before with a different lineup. As word has gotten out that Zion Knight will be returning to the circuit, I've come across many who remember what Zion Knight was before the addition of new members. Zion Knight may not be a new name in the mid-Florida area, but it seems as if they will return with a re-birth that carries a shining new horizon for a very deserving and enthusiastic troupe of musicians.

For more information, contact Zion Knight at 35350 Cross St. Fruitland Park, FL 34731.



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Florida Music Report

Tampa Bay

by Blackie

Vocalist **KYM LE ROUX** has departed Cast Of Nasties after "completing performing obligations," and has revived the dark, moody and gothic **CINEMA 69**. Completing the Cinema 69 troupe are bassist **ROCK**, guitarist **TONY FLYNN**, and drummer **ROSS MYERS**. Kym states that, "...the focus is on music that will please rock and roll, alternative and industrial fans." Though an EP is in the making, a 3-song preview has made its way into some clutches.

WHIPLASHALLEY (formerly **SOLDIER OF FORTUNE**) are "getting the hell out of Dodge," to quote frontman **MARC TOGIE**. A recent visit to the Big Apple (that's NY City to you non-geographical types) resulted in numerous potentially beneficial contacts, therefore prompting the relocation. The boys in the band promise to keep us posted of their progress.

Changes in rock & roll camps are starting to pop up all over. The first comes from **THE SNOW**. Bassist **DOUG LIPPS** is departing the long-together troupe and is having his very empty spot filled by **ED FORACKER**, formerly of **CIRCUS OF FOOLS**. Also, The Snow recently lost their sound engineer, Bill Clark, who has moved to Missouri to return to school. **RON TRAVERS** is now mixing for the band. The Snow will release another 10-song recording that will be a half and half combination of studio and live material. Five of the songs were taken from a live performance on February 9th, and the other five will feature all the different vocalists who have graced the stage in the last few years with the band, including current vocalist and guitarists **PAUL WILKINSON**, **FRED GEORGE** and **BRIAN JEFFRIES**. **DAVID SPENCER**, longtime drummer for The Snow has bid adieu to his bandmates, in pursuit of another adventure not revealed at presstime. The Snow is auditioning drummers. If interested call (813) 397-2040. Congratulations are in order to Dave on his recent marriage, as well!

NIKKI MILES, the former **NASTY HABIT** vocalist, is forming a new band called **LOST ANGEL**. Former **BACKSEAT ROMANCE** fire stick drummer **NICKY L** is also involved as is ex-**SUBLIMINAL CRIMINAL** guitarist **KEITH WARD**, but the band is still in need of a bassist. Call 813-791-4342 for further info.

GIRL LONDON, an up and coming all female band have completed their demo featuring rocking tracks

like "Dirty Valentine" and the sassy "Daddy's Money." Guitarists **KUTTY BASTIAN** and **LINDSAY BALLAS** along with bassist **TALLY** and vocalist **LAINIE SINCLAIR** are geared and ready to play the circuit except for one teensy problem. It would seem that they share Spinal Tap's misfortune when it comes to drummers. They hire a drumette and something beyond anyone's control always happens. Any drummers willing to risk it call 813-882-5679.

Raunch and rollers **GYPSY BANG GANG** have been terrorizing smaller venues in preparation for several out of town showcases, most recently in Fort Myers at Serena's. Local showcases are pending.

AMULET have a new bass player, **MAX PADIALLE**, formerly of **STORMBRINGER**.

BEDLAM MANOR are at Morrisound Studios recording a follow up to their debut release. The new CD will feature tracks "Think Twice," "Tell Me" and "AWOL."

We are sad to report the very tragic and untimely death of drummer **BOBBY "BABS" BABILONIS**, most recently of the group **BELLA DONNA**, on July 18th, of an apparent heart attack. A benefit to raise funds to go towards funeral expenses was held at Killian's and was put together with the help of **SECRET SERVICE**. Other bands that performed were **WALK THE CHALK**, **ST. WARREN**, **ASAP** and **UROK**. According to Bella Donna manager Phil Ventimiglian over \$1600 was raised. Phil also stated that after a much needed reprieve, the remaining band members would search for a new drummer and continue on.

Female rockers **FOXXXHEAD** are finally starting to get the much deserved respect from their male peers, as well as an expanded venue itinerary. Recently, the Foxxx's played at the Rock-it Club along with Bella Donna, Orlando's **KATS KILL** and The Mike Pachelli Group. To further support the band, call 98 Rock and request their tune "Misfortune" for airplay on Tampa Bay Rocks.

MISSTAKEN have called it quits. No details on each individual member's future plans were available at press time.

BLUE MOVIE, a new original Bay Area band have been making the rounds at many local venues. The band, comprising of **AL VILLANUAVA**, vocals; **JOHN MALLORY**, guitar; **KEVIN SKRATCH**, guitar; **BARNEY ENLOW**, drums; and **JACK BLACK**,

bass are also in pre-production for their first recording effort.

BAD INTENTIONS are in need of a drummer to replace "retiree" **TOMMY GUNN**. Musical differences are cited as to the reasons behind the split up.

COLORBLIND have taken Tampa Bay by virtual storm with their self titled debut. The band's July 26th show at The Rock-it garnered these upstarts a whole new legion of fans and sent the four musicians tooling off into the night with a major label rep "to talk." Colorblind will be opening for **SBK Records' MCQUEEN STREET** on September 3rd, once again at the Rock-it. You won't want to miss this one! I swear they get better every time I see them!

SILENTSCREAM has released their third EP, "Beyond Belief," and threw a release party at the Rock-It Club on May 4th. It's good to finally see it out! With the upcoming presidential

BLAIR HALL, and that they will be out and about as soon as Anton's damaged knee allows.

TYGER TYGER released its first 5-song EP, which was recorded live at the band's various shows in the area. There's been a lot of whispering about the label interest that Tyger Tyger has spawned. I don't doubt it: Tyger Tyger has one of the best live shows I've ever seen! Tyger Tyger held its record release party in Clearwater on May 16th with **VIERRA TIERRA** opening. Although the Tyger guys sold out every single tape at the release party and it seems they had the luck of the Irish — bad luck (or should I say bad people) has brought some bad news their way as well. Tyger Tyger's merchandise manger had her car stolen from the parking lot of the Rock-It Club. Along with the loss of transportation, she also had quite a few tapes, flyers and T-shirts that belonged to the band stolen

studio on June 6th, this time laying tracks at Full Sail Studios in Orlando. Big Man played a show at the State Theatre with a band from Gainesville called **ONE UNKNOWN**, who is the rage up north. Seems like Tone Unknown are getting prepared to take the Bay area by storm; it will be interesting to see what Gainesvillian's are listening to these days!

MISERY LOVES COMPANY has added Jeff Maye as their new drummer. Jeff was previously working on a future project with ex-**ROXX GANG** guitarist Wade Hayes, but decided to scrap the deal and go with an already formed unit.

ATOMIK COCKTAIL has disbanded and founder **BRUCE BATTON** is now a full-time member of **SCROOGE**. Bruce is not only handling guitar chores, he is also venturing into new territory by tackling vocal chores on several songs. Bruce has been with Scrooge for only two months, yet plans are already underway to enter the world-renowned **DONNIE BENNETT** studio in a month to make a 5-song tape which will be available to the general public.

The **YAMAHA SOUND CHECK**, received over 3700 entries for this year's competition. Many of those were from the area, but no official word has been given whether any Tampa or Florida bands made the semi-finals. Interestingly, only 15 all girl bands from across the country entered and **FOXXXHEAD** was one of them.

TODD GRUBBS is finishing up his feature length CD, as yet untitled, but the continuation of his EP, 3 set 3. Look for it to be available everywhere in the Fall. Todd is also working on an instructional guitar video, but his popular *Todd's Show* video has been put on hold for the time being.

MIDNITE, the voice and driving force behind the now label-less Crimson Glory (who incidentally have a liar and a con artist as a manager), showed up in the Tampa Bay area this weekend announcing an indefinite stay in town while he works with local producer/songwriter **KEN KELLER** on a new demo tape. Describing the new project as nothing like his old direction, Midnite hinted that his new tunes, including "The Poppy Field" and "Windows" have classic roots with a progressive approach.

JAVIER, Tampa's most famous Spanish rocker, went to the Olympics ... sort of. Actually, his hit single, "Vanished" was aired in Spain, including Barcelona, during the Olympics. Javier also hopes to be headlining in Spain during the big 500th Columbus anniversary celebration in October.

NO FRAUD, Florida's definitive hard-core band, are doing a video for

their new song, "Paradise Lost." The song could eventually end up on local indie label, **STIFF POLE RECORDS**, which has just released a clear 7 inch vinyl from So. Cal's pop/punk **RHYTHM COLLISION**.

The new **FLORIDA CONTACT LIST** is now out and is a must-have for all indie, underground or non-mainstream original Florida musicians and bands. A year subscription is a measly \$2 for 6 issues and can be obtained by sending your well concealed cash to 140 Clemson Road, Venice, FL 34293. Or just send a 29¢ stamp for a sample issue.

Who was visiting Tampa recently but **GEN** of the **GENITORTURERS**. Gen shared that the band has a new bass player, **SEAN**, the one named wonder from New York. More importantly, the Genitorturers will be opening the Lallapolooza festival in Orlando with a completely uncensored show which Gen promises will be the most intense and graphic show that Orlando has ever seen. If you see tourists with Mickey Mouse hats screaming madly as they run in fear from LalloPolooza, you can thank Gen and the band for their public service. Also catch the Genitorturers in a new film called *Mondo Art* which will debut at the New York film festival in September.

Also back in town is **WES DEARTH**, who has recently completed a national tour with IRS artists, Marillion. Wes traveled from Quebec to San Francisco and impressed Hit and Run Mgmt. so much that they signed him to a developmental demo deal. Wes's demo was recorded at Morrisound with ex-**AUTODRIVE** members and includes the tunes "None So Beautiful," "Into the Night," and "What You Really Want."

DELORIS TELESCOPE has just returned from several weeks in the Virgin Islands which after the assault of the DT boys are now considering changing the name of the place to the Spread Wide Open Islands. While in the tropics, Deloris Telescope recorded a new 12 song cassette which will soon be available on Downtown Records called *Ting*.

As usual, Tampa people, we are always willing to report your band news, but we gotta hear about it first! Keep us up on what's going on and we won't fail ya! Until next time...happy trails to you...

Late Post: Look for party rockers DJ Burns (no relation to the infamous DJ Justice) to be making their trek through Florida. They're calling it the "Safe Sex '92" tour and it kicks off in Tallahassee on Sept. 25th. Look for other dates elsewhere in the magazine and be sure to pick up the band's new EP on Debut Records.



elections at hand, may we have the pleasure of introducing to the Tampa Bay area **BARBARA'S BUSH**. These guys are stirring up a lot of very positive talk (too bad the band's namesake can't do the same!) with their rock bordering on alternative style. At the band's last show, vocalist **ANTON SEIBER** jumped from a monitor and did some really extensive damage to his knee by dislocating the kneecap and rupturing capillaries, causing an unplanned hiatus for the band. Not to slow the band down at all, Barbara's Bush will be entering American Music Works on August 15th to record a 6 or 7 song debut that will be released in early October. Early followers of Barbara's Bush will be glad to know that the band has a new drummer, a Gainesville transplant by the name of

as well. It's tough enough to make it in this business without thieving assholes causing problems.

Ex-**BAD INTENTIONS** lead guitarist Paris Gentry, ex-**BRATZ** drummer Tommy Gunn and ex-**MAXIMUM DB** bassist John Jones are no longer ex's! They have joined forces to form a new band by the name of **NAVARONE**. All members of Navarone are excellent musicians and are still looking for the right lead vocalist. Interested parties can contact Paris at 797-0309 in Clearwater.

Alternative-based **BIG MAN**, headed by lead vocalist Scott Arbogast, has had a major overhaul, subtracting drummer Ian Hartsok and bassist Jim Proefrok and adding new members Joe Dixon (drums) and Tom Potts (bass). They will be returning to the

at the Button South on May 16th. We wish them a lot of luck.

M.O.R.E. is putting the finishing touches on their album at Gled Sound Studio. The album is due to be released in late summer. Meanwhile, they are planning a tour of Florida's major cities to kick off about mid-summer.

SKYLER debuted at The Treehouse May 16th. Look for their upcoming single to be released around the middle of June.

Gled Sound Studio was busy recently with **DETOUR**, **TERRA PLANE**

and **ENGLISH ROSE** all completing demos.

MCA recording artists **THE MAVERICKS** celebrated their album release recently with a party at Desperadoes.

MALEVOLENT CREATION, who have completed an album for Roadrunner Records, celebrated their release party at the Button on June 25th.

YOUNG TURK is currently in the studio in Pennsylvania finishing their album for Virgin Records, scheduled for a September release.

WET FLOWERS just completed a demo of 4 new songs and will be busy

this month with shows at the Purple Grotto, The Button, The Reunion Room and Washington Square.

The first annual Slammie Awards was June 25th at the Button South. The lineup for that night included **Malevolent Creation**, **Cynix**, **Raped Ape**, **Amboogalard**, **Meatlocker** and **Load**. Awards were handed out by many local showbiz personalities. Check it out!

Summer is here and the heat is on in South Florida. Peace.

Miami

by Linda and Adriane

It was a sad day for South Florida when Summers on the Beach closed its doors recently. The club did more than its share in supporting the local music scene. On a happier note, the long awaited opening of The Treehouse is finally here and featured a killer

line-up in June and July. The club has featured **SPLIT IMAGE**, **DETOUR**, **JAILBREAK**, **FACTORY BLACK**, **I DON'T KNOW**, **TYGER TYGER**, **QUIT**, **THE GOODS**, **AMBOOGALARD** and many more. For information on the bands playing, listen to WSHE or call

The Treehouse at 454-4504.

Penrods on Miami Beach was the local hotspot Memorial Day with a concert that rocked the island. **SQUADRON** opened for **SAIGON KICK**. Those who were lucky enough to find a parking space experienced a first rate performance!

FORGET THE NAME is moving right along in their career. They just completed a full-length CD to be released August 31st. A tour of Florida is planned to promote the CD.

VANDAL performed a mind-blowing showcase for several A&R people

Orlando

by Steve Turner

Baxter and Mark, long time morning show fixtures on Orlando's WDIZ, were recently replaced. Tampa Bay's Most obnoxious morning hosts, Ron and Ron, will be filling the gap via a simulcast from 95YNF.

MASSACRE also imported some talent while working on their latest effort for Earache Records. The 4-song EP titled *Inhuman Condition* features a cover of **VENOM'S** "War Master." Former Venom mainman **CHRONOS** was flown in to sing on the Massacre version. The EP was released on June 26th. The group are currently in the midst of an 8-week European tour.

DEREK TRUCKS played three gigs at the Junkyard in Casselberry. Trucks was recently featured in *Rolling Stones'* Hot 1992 issue. The young guitarist was listed as the "Hot Prodigy" for '92.

Alternative rockers **TICK TICK TOCK** have just released a 6-song cassette. The band are continuing to record at Gigantic Studios in Melbourne for a future EP release. Guitarist **MICHAEL DONALDSON** describes the band as "Orlando's noise-head female vocal whirl." Interested parties can pick up the tape at several area music retailers or contact the band at P.O. Box 568884 Orlando, FL 32856-8884.

Orlando techno-metallers **MIND'S EYE** are mixing the follow-up to the band's first release *The Witching Hour*. *Darkly Wise* was recorded on 16 tracks at A&D studios in Melbourne. The cassette has a tentative release of early August and will feature long-time live favorites "Arrival" and "Falling Trees of Humanity."

Extreme metal band **AZRAEL** are putting the finishing touches on a 7-song local release. *Television Slave* was recorded last year at Signature Sound studios. The band had to hold off finishing the project due to changing band members and empty bank accounts. With the band lineup solidified, they have just finished mixing the project. According to guitarist **BOBBY KOELBLE**, "They just installed new monitors at Signature Sound ... and you wouldn't believe what a difference monitors made in the mix." Look for *Television Slave* to be out soon ...

ALTER-EGO, **KID CANTINA**, **STICKS & STONES**, **KNIGHTHOOD**, **STEADFAST** and **VESICANT** have also been tracking at Signature Sound.

Another local studio that has been busy is Full Sail. **WHISKEY RAIN** (from

Pt. Saint Lucie), **POWERHOUSE** (from Merritt Island) and **MR. ATTITUDE** (from Gainesville) have traveled to use the studio's facilities. Locals **FIFTH COLUMN**, **BABY BLUES**, **BRAND NEW LANGUAGE**, **RICH WALKER**, **INSIDE OUT**, and **RUSS FRAZIER** have also been in to record.

Ex-**DAMAGE** bassist **MIKE BROWN** and drummer **SKEETER** have joined forces with ex-**DOPE** guitarist **DAVE GAGE** to form **DISCO BISCUITS**. The band have been tracking at Full Sail for a summer release. Bassist Mike Brown said, "We were just ready to do something different so we got together. This band's sound is different from Damage. It is a stripped down three piece with a hard-edged jazzy sound." The band made their debut at the grand opening of **CLUB SPACEFISH**.

KATS KILL have also been spending time at Full Sail and the Station. The band has been recording a 4-song EP titled *Out of Control*. The EP will be out in local stores soon. After thirteen weeks of three bands competing per week, Kats Kill won the **SPRINGFEST '92 BATTLE OF THE BANDS**. A stripped down stage show and an all-original set-list characterized the band's winning set. The prize consists of \$500 cash, a \$500 Music Mart gift certificate, and \$2000 worth of audio and video recording at YRS Multimedia studios. Congratulations to all the bands who participated ... and look for a similar contest, **SUMMERFEST '93**, at the Station.

In other club news, Orlando's hottest alternative dance club, the Edge, has been making a habit of bringing in top quality national talent. They began with the **BIG AUDIO DYNAMITE/PUBLIC IMAGE LIMITED** show and most recently featured Seattle rising stars **PEARL JAM**. Local rockers **SLOW** opened the show filling in for an absent **FOLLOW FOR NOW**. A fellow correspondent told me Slow "grabbed on to the electric vibe of the night and played possibly their best show ever." The Edge is a great place, since the upper-level allows a view of the stage from nearly any vantage point.

Boomers, a club near the UCF campus, has been showcasing local alternative talent. Heavy blues alternative band **OF** and industrial band **BONEDANCE** have both played there.

If you want your Orlando musical laundry aired to a statewide audience, send it to this columnist care of *Thrust*.

Jacksonville

by Leslie R. Marini

The heat is on, the AC has shorted out, there's revolution in the air—how the hell are you Jacksonville and the rest of Florida, as well? Last issue it seemed that everybody was in the studio; this issue they're out and so are some damn fine products from some of our great North Florida bands.

REIN SANCTION have completed work on their second release, *Mariposa*, produced by **JACK ENDINO** (whose past credits include Soundgarden and Mudhoney) over at Mirror Image in Gainesville. The band worked with Endino over a two week period and the results are a more advanced, smoother Rein Sanction. Endino's kept the essence of the band intact, but polished them out to make *Mariposa* worth checking out. In more Rein Sanction news, the band will be onstage at the Orlando Lollapalooza August 23rd. Rumors abound that Lollapalooza has sold out, so don't wait too long to buy tickets for Guns 'N' Roses, Metallica and Faith No More in September. Time to get real. Also, a European tour is in the planning stages for Rein Sanction, and a good Florida tour is also a possibility. *Mariposa* will be available August 14th in stores.

Recently, Jacksonville played host to two of Florida's best unsigned band namely **TYGER TYGER** and **ZOMBIE BIRDHOUSE**. Tyger Tyger debuted their live show at the Shades in Orange Park with Jacksonville metal band **RETRIBUTION** on the opening slot. To say that the club owner and fans were blown away is unnecessary. If you were there, you know what I mean. Tyger Tyger returned again to open for Blue Oyster Cult, and by the second song the crowd of classic rockers was up in arms. Lead vocalist Tony Wise invited a young lady from the audience up on stage with the band and then Jacksonville was rocked over,

under and from all sides by this ultra talented Bay Area band. Also, Tyger Tyger will be a little closer to Jacksonville fans as they will be entering the studio with Gainesville's **MARK PINSKE** to record their full length release. Mark has worked with Frank Zappa on over 20 albums in the past and is a Grammy award recipient. So if you want another Tyger Tyger show, find me. I'll get the ball rollin'.

ZOMBIE BIRDHOUSE packed out the Club 5 recently, and we were treated to more songs from this Tallahassee outfit. The Zombirds will be recording again, this time the new CD will be entitled *Gravity's Rainbow*, and will feature all new songs. The band's management says it is against the grain for an unsigned act to have two releases out at the same time, but this band writes songs the way most people flip channels, and hell, they are all damn fine songs anyway. Me? I'm looking forward to anything that these guys put out.

The metal team of **CRONIC REALITY** and **MAD AXE** are breaking records and selling their tapes all over town these days. After playing the beaches area 8 weeks straight in a row, the bands have been drawing more and more attention, and crowds as well. Both tapes have been doing well on the local charts and look for more action soon.

RETRIBUTION and **LUCIAN BLACQUE** are similar in style, and each have a good melodic base of classic heavy metal tunes. They'll be headlining the beaches area, RPM's the 2nd week of August. Tapes will be available at the show. Look for more dates from Retribution by keeping your eyes on Thrust.

Shows have been happening all over town, most notably **THE SENSES**, **FAITH NATION** and **PRESIDENT RAY**

RAY. Rumors are filtering my way through reliable sources that Ray has cleaned up his act, quit drinking and is pulling it together. I'll believe it when I see it.

And where should you put your hard earned dollars? Best choice this month are **THE SENSES** with their new release, *Raw*. Check out the review elsewhere in this rag, and be impressed.

In radio news, the shakedown at **WTVV ROCK 105 FM** has had everyone abuzz. By now most of you should be aware that the station hasn't sold out to a top forty format or any of those other stupid rumors that get out. Good news: There will be a new program director and I've got it from reliable sources that it just might be the dude we've all been praying for. If it is, and I hope it is, look for Rock 105 to really take off and, yes, possibly local music may get the airplay that it has been missing. A good bit of change can't hurt at all.

Out and about, **BLACK JACK PYRAMID** have been seen. They finally got the singer that they needed. **OUTCAST** have been playing Westside. Look for them to open for **SECOND HELPING** at Shades in late August. Atlanta's **DRUM AND WIRE** have returned to Docksides. **THC** are in the

studio with **WEAPON'S** madman across the console board, **JOE BENNETT**. Weapon have also completed their full length release, *Symphony of Screams*. **PIEWACKIT** are wrapping up their soon to be awesome, soon to be praised mightily by all Florida full length release. **TONE UNKNOWN** blew the doors off Docksides, opening act **FROG** have a fine tape available, too. **LEE'A FAWL** are still looking for a bass player. **VIOLENT SKYE** from Atlanta have brought Jacksonville to it's knees and played the Milk Bar.

Well Jacksonville, if your name is not mentioned here or elsewhere in this issue, here we go again with the rules: I don't like rules either, but somebody's got to bring a little order to the chaos around here, so it goes like this. If you want to get into Thrust or any other rags I work with, send me a tape. It doesn't have to be perfect, but with over 700 bands on file these days, a tape and bio/photo are the best ways to get into the mags. If you call me with your dates, I may not be able to get out to do them, but I will mention them in this column. Fax your local news, press releases to me at (904) 641-7030 and you will see results—I promise. Hope to see ya' on the astral.

Tallahassee

by Matt Gressel

Tallahassee may be known for its top-ranked sports, but the music scene is also top-notch. After ingesting all the sports you can on Sundays, I suggest you get over to Grand Finale's for the Monday Night Blues Jam. The jam consists of local talent, featuring **MISISSIPPI JAMES AND THE BLUE MONDAY GUYS**. **THUNDER ROAD** is a blues band hailing from Crawfordville, Florida, just a few minutes out of Tallahassee. If you can't see Thunder Road live, look for their cassette in your favorite retail store. The entire jam is blues at its very finest.

A benefit was held to honor the two members of **JODY GRIND** who died in a car accident. **THE SHATTERPOSTS**, **MUSTARD SEEDS**, **BUZZFISH**, **BOB ANTHONY OF THE CASUAL T'S**, and **JENNIFER KERMEEN** all performed. I asked Stephen Fox, guitarist of The Shatterposts, about his band's sound and direction. "We're putting out an aggressive, power pop sound," Stephen said. Let your imagination run wild with that for a while. Jennifer Kermeen performs her music in a folksy style. She's content and emotional—a pleasure to listen to. Buzzfish's alternative style has gained them major airplay on **V-89.7**, the FSU student run radio station. **ZOMBIE BIRDHOUSE** also deserves some attention. The band is tight and they have a great stage presence, which is why they have a gig lined up almost every weekend. Three other bands in the area who are working up a following are **CANAL STREET**, **DEAD MAN RULE** and **SKULL TRAIN**. "Parking Lot," by Canal Street, is catchy; could it be their first hit? Dead Man Rule work for the alternative scene in a sporadic, yet rhythmic style. A true band to spend the evening with. Skull Train are aggressive and possess a raw power. If your thing is cutting edge and progressive hardcore, hop a ride on the Skull Train.

Tallahassee is honored to have a **Z-ROCK** station on the air now at 106.1,

which is locally programmed during the day and nationally programmed at night via satellite. And the station is pumping local talent such as **ELI** into radios everywhere! PD Jeff Horn informed me if the local talent meets the criteria for their niche in the market, he is willing to air them. Mr. Horn also said Z-Rock will be bringing national acts to Tallahassee and local bands will be the opening acts. **TRASH PALACE** is a band Z-Rock is considering. They've recently come out of the studio with their single, "Whiskey Mornin'."

SHURLOCKE recently opened for national act **MCQUEEN STREET** here in Tallahassee. Three other bands to recently emerge in the smoke-filled, ear piercing bars around town are **SWITCH GEAR**, **SNIDELY WHIPLASH**, and **FOOL'S FOLLY**. Switch Gears frontman Tony Young is backed by band members just as amazing as himself. The guys are outgoing and really appreciate the crowd. Snidely Whiplash has been doing quite a few shows the past couple of weeks in the beer garden at Bullwinkle's. Fool's Folly has all the elements of a true rock band that can take them from the bars of Tallahassee to national recognition. As drummer Tony Boluchi put it: "We're balls out rock & roll."

As far as thrash/death metal goes, **DARTH VADER'S CHURCH** (DVC) has just returned from their European tour. They played 14 dates, some at large festivals. DVC has a second release out entitled *Molecular Shadow*. Other bands taking Tallahassee into the world of darkness, pain, growls and the like are **PIT FIEND** and **INCISION**. Guitarists Ron Myers and David Hart of Pit Fiend will amaze your eyes and ears with their speed and power. Incision has just come from the studio with a single called "Blind By Ignorance." If you're looking for overwhelming sound and performance, see DVC, Pit Fiend, and Incision as soon and as often as possible ... or Satan will have your soul.

FT. Myers-Naples

by Blackie

RIGHTWICKED, a band that showed much promise has disbanded. **TATTOOED LOVE CHILD** has released a 5 song, self titled tape, featuring the locally famous "Bus Stop". The **TLC** boys trekked up to St. Pete's American Music Works to record this offering with the ingenious Doug Johnston turning the knobs. Pick up a copy of the tape at either Rainbow Records locale.

PSYCHO MAESTRO waved goodbye to bassist Luke Babeau, who relocated to his home in Milwaukee to join ranks with a group called **PICASSO TRIGGER**. As for Psycho Maestro they are auditioning for the vacated bass position.

SERENA'S LOUNGE in Cape Coral has been playing host to some of this states best original touring acts. Recent visitors have been **TYGER TYGER**, hailing from Tampa, who just in two trips to this neck of the woods have developed quite a following. **THE LEGION** has rocked Serena's on three separate occasions this summer and have also ranked quite a loyal following. The Summer Blast Showcase was held July 29th with headliners **GYPSY BANG GANG** who proved very energetic and entertaining. Also on the bill were Ft. Myers Tattooed Love Child, who are going to be playing at The Button South in Hallandale August 28-29. Opening the show was another



Tampa act, **GLASS ALLEY**.

Scheduled for August at Serena's are **M.O.R.E.** out of Miami, August 6-7 and Tampa's prolific **UNCLE SALLY**, August 13-14.

ELECTRIC SKIN update: Though Atlanta will be getting first dibs on the relocated Skins latest original grooves, they are planning to play their hometown soon. The band's energized show has been keeping them busy; they are scheduled to play at an industry showcase being held at the International Ballroom on August 22nd for fans heading across the border. Call Ticketmaster for further information on the event.

THE UNKNOWN have parted ways with guitarist Billy Summer. The split caused by the ever unrelenting musical differences. The Unknown are auditioning replacements, with no one named at presstime. The rumor about

The Unknowns signing to Epic, according to inside sources are true, although official word has not been announced.

SAVAGE OPERA will be entertaining Naples at Casper's on August 20-22, with dates also at Mojo's.

JUDECCA. Cape Coral's only death metal band has released their 4 song tape entitled "Eternal Rest."

FEED ME have been playing everywhere, closing out July at the Reef, where special guests sitting in were house deejay **LENNY ROCK** and visiting rockers Gypsy Bang Gang. Catch them at Serena's on August 3-8.

Yes Virginia, there is an alternative music scene in Ft. Myers! Namely at a place called **SALAD DAYS** and some of the best area bands are featured there, including **HYPED THRILLER**, **FISH PATROL** and a new band called **THE LAMMINGS**. Thursday night are band nights at Salad Days.

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SMOKESTACK LIGHTNING: SOME NEWS AND VIEWS ABOUT SOME BLUES

CHARLES BROWN, BLUESMAN VS. CHARLIE BROWN, CARTOON

The constant confusion between what is real and what is a cartoon is beginning to give me the blues. This life and this country keep getting more bizarre, and hardly anyone seems to notice, or care.

I thought this phenomenon had reached its zenith when the Simpsons' *Sing the Blues* disc became the fastest selling recording in this country for awhile last year. Forget about that, I was wrong. Dead wrong.

Forget about Dan Quayle, too. That should be a pleasure. So what if Danny boy thinks Murphy Brown is real. Dan still believes in the Tooth Fairy and George Bush. Quayle also believes the single-bullet theory - he thinks the same bullet killed J.F.K. and R.F.K. - so Danny gets confused. Don't we all.

We spend more time watching television than watching real people. It stands to reason we'd get the two confused. TV seems more real than life. Actually, TV drains the life right out of you. Observe the face of someone watching television. The facial muscles droop, the jaw goes slack and a blank stare permeates the room. Now look at the face of a dead person (or you can use your imagination). The facial expressions are the same!

The current cartoon confusion that has me flummoxed is the mixing up of Charlie Brown (cartoon character) and Charles Brown (blues man).

Someone recently asked me if it was true that Charlie Brown did the original version of "Please Come Home for Christmas." "You mean Charles Brown, don't you?" I replied. "No," he said, "the little round faced guy who has a dog named Snoopy". I guess my friend figured if the Simpsons had a hit, Charlie Brown could have a hit, too!

My friend also thinks Huey Lewis was Baby Huey when he was a kid. He may be right about that, but Charles Brown did the original version of "Please Come Home for Christmas," later made popular by the Eagles.

Charles did his version in 1961, but actually started recording in the mid-forties. Brown was so popular then that he was called "The Black Bing Crosby," (every bluesman, it seems, must have a nickname, no matter how strange).

Charles has a B.S. in Chemistry and he used to teach, but he caught the Blues Bug at an early age. He played classical piano as a child and as soon as he was old enough, he began to sneak into Blues Clubs to hear the piano.

In college he played to make ends meet, but drifted into playing music full time. In fact, the word "drifting" was Charlie's ticket to the big time.

In 1945 Charles saw a fortune teller who told him that within 24 hours he would sign a contract that would take him across the country. That night Charles was approached by two record executives after a gig at a joint called Talk of The Town. They had loved his song called "Driftin'

Blues." That song went to become one of the top selling R&B songs in 1945 and 1946.

The fortune teller was right. Charles was a member of Johnny Moore's Three Blazers when he had his early success. He struck out on his own in 1949 and gave us "Trouble Blues."

He possesses a melancholy laid-back style of blues that is as intensely bleak as it is relaxing, and ultimately disarming in its sadness. In "Trouble Blues," he sings, "Trouble, trouble and misery is about to get the best of me."

More R&B hits followed such as "In the Evening When The Sun Goes Down," "Homiesick Blues," "Seven Long Days" and "Black Night."

In 1952 he hit again with "Hard Times," but by this time his mellow rolling blues style was falling out of favor. In its place came honking sax and a big beat. He made a living on the road and in 1955 he sang "Merry Christmas Baby." Christmas has been very good to Charles Brown. His Christmas records became holiday hits, keeping his career alive.

In the early '80s Charles got off the road and taught a blues course in junior high. He was probably one of very few junior high teachers

with nine Top 10 R&B singles under his belt.

He influenced folks like Little Richard, Ray Charles and Sam Cooke. Charles seemed a forgotten bluesman until an album he recorded in 1986 on a small California label was re-released in 1989 by Chicago's Great Blues Alligator. Next thing you know Charles is opening up for Bonnie Raitt and being discovered by a whole new audience.

His classic blues have been covered by all types of artists over the years, from Elvis Costello to Wayne Newton. Elvis did "Find Yourself Another Fool," Eric Clapton sang "Hard Times" on his *Journey Man* disc. Sam Cooke re-worked Brown's "I Want to go Home" and changed it to "Bring It On Home To Me."

The Eagles, of course, did "Please Come Home For Christmas" and another Elvis. Elvis Presley sang "Merry Christmas Baby."

To my knowledge Charlie Brown (the cartoon) has never recorded a Charles Brown (the bluesman) tune.

Anyone who loves blues piano should check out Charles Brown. Last month at the *New Orleans Jazz and Blues Fest*, none other than Fats Domino stared in awe at Charles' unique style which may be now at its peak. Charles Brown is one of the last blues pioneers still with us.

Forget Dan Quayle.

Remember Charles Brown.

Marvelous Marvin can be heard mid-days on MIX96 FM and AM 1040 in Tampa. He has all of Dan Quayle's records and thanks Rose Miglino for her help with this article.



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THE GREAT AMERICAN S T I F F

Well, there's been no absence of insanity lately. Since it's an election year, and the Bushman said he would do whatever it takes to get re-elected, it's no surprise that he's sending troops back to the Persian Gulf to show Saddam Hussein that the U.S. is not going to tolerate a tyrant messing with our oil supply. The only time that Bush has been popular was in the so-called afterglow of U.S. and Britain's oil war. Sure, the Iraq war was bullshit, but the way the media shoved patriotism down the public's throat, it doesn't surprise me that the average Joe Six-pack bought the whole thing, hook, line and sinker. So, the troop's are going back so Exxon can keep its profit margins up and Bush can get re-elected. **GEORGE BUSH IS TOTALLY UNACCEPTABLE.** What's the other choice — Slick Willie? That's enough to make my stomach churn; and, even worse, he picks Tipper Gore's husband for a running mate. At least Ross Perot made things interesting for a while. I especially liked the way he got up Bush's ass, but I don't think for one second he would have had a clue how to undo the mess that 12 years of Reagan/Bush have wreaked upon this country. So who the hell to vote for? I would bet that if none of the above were a choice for president, that none of the above would win by a landslide.

How about the Earth summit in Rio? Bush managed again to make the U.S. the laughing stock of the world. I'm so proud of our environmental president. Bush also did a great job with the riots in L.A. The pathetic son-of-a-bitch blamed the riots on failed liberal policies of the 60's, and that jackass Quayle put the blame on a fictional T.V. sitcom. These people don't have a clue. The riots in L.A. weren't even about Rodney King, they were about people being forced to live like fucking animals, having no control over their lives, working in a shit job for a shit wage ... if they're lucky, and never getting a chance to get ahead. So they resort to crime and end up in prison because of the war on drugs, which is really just a war on the Constitution. You can end up in jail for 15 years for selling pot, but if you steal billions from S&L's, nothing will happen to you. If you don't believe me ask Jeb Bush.

O.K., I got a little sidetracked. Let's move on to the music aspect of this column: The best show of the year so far was the **BAD RELIGION** blowout at the Ritz. I missed the first band on the bill, but **ALL** played a revved up set, showcasing songs off their new *Percolater* LP. Although I wasn't that impressed with the new LP, these guys rock out live. Bad Religion opened up with "Generator" off the new LP, and played full tilt for the next hour, blasting through such BR wonders as "Suffer," "Against The Grain," "You Are (The Government)" and my fave BR song "Do What You Want," with the classic lyrics "I sit on my ass all goddamned day a misanthropic anthropoid with nothing to say, what you must do all you can, break all the rules and go to hell with Superman and die like a champion. Hey I don't know if the billions will survive, but I'll believe in God when 1+1 make 5." Pretty intense stuff: it helps, when listening to BR, to have a dictionary handy. By the time the set was over it was like Belsen in the Ritz. For the encore they played "Atomic Garden," which I actually saw a video of on Dave Kendall's *120 Minutes*. As a side note, I wrote some shitty stuff about Dave awhile back, and while I still think that 95% of the music on 120 minutes is major label garbage, Dave is a big **KILLING JOKE** fan, so he can't be all bad. Back to BR: the next song of the encore was the strong anti-war anthem "Fertile Crescent." The show was closed with the Terry Randall tribute, "Operation Rescue." The very next night **HENRY ROLLINS** made his first appearance in the Tampa area since the days of **BLACK FLAG**. This show took

place at the much more user-friendly Jannus Landing courtyard. **CORROSION OF CONFORMITY** opened the show. If one word could be used to describe The Rollins band it would be **INTENSE**. Henry and Company hit the stage and jumped right into "Low Self Opinion" off the new LP *The End Of The Silence*, and for the next 2 hours we had the not so delightful pleasure of watching Henry exorcising his demons. Henry looks like he is quite capable of biting off your head and shitting down your throat. Bassist Andrew Wiess just blew me away, and the stamina of the rest of the band was almost military. It was really cool getting to see Rollins again. The show went off without a hitch, which has everything to do with No Clubs. Tony and Dave have been doing shows in this area for 10 years and they have it down to a science.

On to recorded works and my new review policy, which is quite simple: I will review nothing on a major label: vinyl gets top priority, especially 7"; CD is next in line, and if available, cassettes. With that said, let's see what's up in indie land: The **MIGHTY MIGHTY BOSSTONES** have a new release out on Taang! entitled *More Noise & Other Disturbances*. It's a masterpiece. The Bosstones play punk/ska/metal, and have created a genre that is completely original. Stand out tracks include the pop masterpiece "Where Did You Go?" and the piss take on all the college students in Boston, "They Came To Boston." This one is highly recommended. Write to Taang!, P.O. Box 51, Auburndale MA, 02166 for a catalog. One of the best up-and-coming indie labels in the country is Dr. Strange Records, and the good Doctor has a couple of new releases out that are mandatory listening. The first is a 7" by a Southern California band, **FACE TO FACE**. It's been glued to my turntable since it arrived. "No Authority" and "Don't Turn Away" are great punk rock songs that just don't stop growing on you. The punked out version of Blondie's "One Way Or Another" is just icing on the cake. It's on white vinyl, so all you collector scum take note.

The other release is a one sided picture disc featuring the likes of **GUTTERMOUTH**, **JOBBERNOWL**, **12 PACK PRETTY**, **FACE TO FACE**, **THE BOLSHEVIKS**, and the amazing **RHYTHM COLLISION** (who happen to have a killer 7" on my label, Stiff Pole Records). This 12" won't be around long, so I suggest writing to the good Doctor and reserving a copy: Dr. Strange Records, P.O. Box 7000-117, Alta Loma CA, 91701. Alternative Tentacles — the mother of all labels — has celebrated their 100th release with a tribute to the **DEAD KENNEDYS**. The CD is simply titled **VIRUS 100**. It has a shitload of cool bands doing their fave D.K. covers. Some of the more memorable are **NAPALM DEATH** doing "Nazi Punks Fuck Off," **STEEL POLE BATHTUBS** playing it close to the original on "Chemical Warfare," and **LES THUGS** cover of the classic "Moon Over Marin." **DRESDEN 45** are a raging hardcore band from Southern California. They have a cool tape out entitled *Blood Dump*. It's 5 songs of well-produced, pissed off hardcore, way deserving of your attention. Send \$5 to Brumby Boylston, 2647 Orchard Ave., L.A. CA, 90007.

One final thing and I'm gone: Quite a few of the bands I write about have no way to make their music available to the public via the usual outlets, i.e. mail record stores or even indie shops; so, after weighing the bad against the bad, I've decided that Stiff Pole Records is going to expand into taking on a few other indie label releases. Mostly it will be stuff from Europe and from tiny U.S. indie labels. If you're interested in a list of the shit I have for sale at cheap non-rip-off prices, send a SASE to 3665 East 1st Drive, #204-271, Largo FL, 34641. Till next time, remember: 90% of the best music never is, by 99% of the world's population. PEACE



**GIANT MAN
ORLANDO, FL
by matt keleman**

It's Saturday night and I'm driving to Orlando to see Giant Man perform an acoustic set. ... Giant Man ... acoustic set...hmm. I really can't see a quiet, introspective set from Central Florida's most raucous garage band. When I think of Giant Man I think of raw guitars layered with sweet harmony. An acoustic set means hearing a side of the band I've yet to hear.

Giant Man guitarist Klaus Heesch said of the experience, "I like playing acoustic better. If I had to start over, I'd probably want to do it acoustically. The other night was the first time I could tell Ken (Chiodini, drums) was matching harmonies perfectly. Because I put an emphasis on songwriting. The lyrics are very important to the music."

The band's nucleus was formed by rockabilly enthusiast Heesch and bassist Scott Sugiuchi. Six months of drummerless jamming left the two itching to start a new band, the first for guitarist Heesch.

"I taught Klaus to turn his amp up so he could get as much feedback as possible," recalls Sugiuchi. "We put out an ad and we got our first drummer," continues Heesch. "I was amazed, because there was finally someone after six months to keep rhythm."

The completion of the original line-up meant a name was in order. They chose the name from a Marvel Comics superhero, Giant Man. The band then began a series of lineup changes.

"Our singer quit and we were happy as a three-piece," said Heesch. "Then we started looking for another guitarist and we started dropping hints to Ken (drummer) to join the band from Kick Sheila."

Ken Chiodini was playing drums at the time and thought that the change of instruments would be less inhibiting. "I thought Giant Man had the best spirit in town," he recalled. "They were totally raw and innocent. Awful great feedback guitar. I joined them on guitar and did some vocals. Then the drummer left Giant Man and the logical thing was to play drums again, which was a blessing, because we were having an awful time with three guitarists. It was a cool wall of sound, but when we had problems ..."

But Giant Man was still missing one element that would set them apart from the other local talent. They needed something that no one else had. They needed something cheesy — a Farfisa.

"Jon Curtis had just moved here and we knew he played keyboards," remembered Sugiuchi. "We thought it would be cool if we could replace the guitar sound with keyboards. Then Klaus told me that Jon had a Farfisa organ."

The addition of the keyboardist brought a new



dimension to the band. "Our first shows with Jon were wild. Jon was the D. Boone of the Farfisa! We got completely out of control those first few shows," claimed Scott.

The spirit that drives Giant Man is evident in the power and unabandoned fun of "Bad Time." Had I not been present at the acoustic show I would never have caught the underlying message. The melancholy side of Giant Man is reflected in "A Song For Gene," a tribute to the late Gene Clark, an original member of the Byrds. The tune shows that the vocal interpretations of Giant Man are greatly influenced by the Byrds.

As long as Giant Man retains the innocence and purity in their songs, Orlando audiences will continue to benefit. Meanwhile, they will continue playing and having a good time. Giant Man will keep doing what it takes to grow as a band. As Klaus sees it this means two things:

"Day jobs and a lot of practice."

Keep growing, Giant Man..

**SATAN'S DOG
JACKSONVILLE, FL
by leslie marini**

Can you tell me about Satan's Dog?

Darren Arentrout (bass): Satan's Dog is three guys that wanna play grunge metal with kind of a punk edge. We listen to all different kinds of stuff; Pete's into punk, I'm into your basic old Kiss ... that stuff; Serge is a total Slayer/Sepultura freak. It's a weird mix, but works out well.

Darren, you've had a lot of other experience in Jacksonville music.

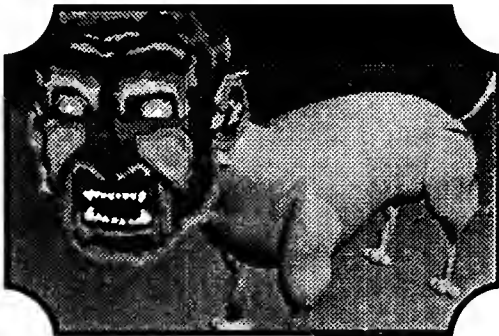
Darren: I played in a band called Wicked Lezlie, which was just an offshoot of another band I was in, Destroyer. We went out to LA because there was nothing new here but it flopped. We were getting played on the radio with a local show, "The Closet Tapes," and that was all right. We weren't ready to go out to LA, but we did it anyway. The singer we hooked up with, Frank Starr, went on to be with the Four Horsemen. Frank's always in the hospital. We had a show booked at the Troubadour to open for Riot, and he went out on his motorcycle and slid under a truck, broke his arm, got glass in one of his eyes, filled his lung up with blood ... that was pretty much the beginning of the end for Wicked Lezlie.

So you came to Cowford Corners (Jacksonville).

I'd had enough. I ran sound for bands like Weapon and Leather Nunn. I dropped off, I got the itch again, I heard about Pete (who had his own band room) just playing drums by himself. I came over, started jamming with him, and Rob from Mad Axe brought Serge over. Then Satan's Dog was excreted from the bowels of hell.

What motivated you to start again?

I saw bands like Chronic Reality doing well. I still had a small bass rig at home and I just decided to start playing again. In a couple of weeks Pete and I had about five songs. We looked for a singer and couldn't find one, so we decided I'd sing. So far, as a three-piece, it's worked out well.



Pete, this is your first band experience, isn't it?

It's definitely an interesting one. I do part-time tech work for Chronic Reality ... so I've been around and seen how things are settled between bands. I'm now getting my first experience at it. I'm starting to see my way through the bullshit, and to see what it's really all about. I've definitely done some screwing up.

Darren, is it getting better in Jacksonville?

You can say it's come a long way, there's more interest in it, there's more media coverage, but it's not where I'd like it to be. Jacksonville is a good target market. If people like it here, they're pretty much gonna like it anywhere. People bitch and moan that there's no new music here, no this or that, but when there's a show, who shows up?

Other musicians.

That's our fans: other musicians. Really, they're our friends, but we're getting more and more new faces telling us we're good. We haven't been able to compare it to anything. As far as sound, it's just us making up whatever comes to us. We're just looking to expand, maybe get a little faster and heavier. More technical, but keep it grungier and nastier. We're here to get in the pit ... have a good time.

How about a picture for the folks at THRUST?

Currently the Kodak Corporation is working on a titanium encased lens that will capture our ugliness. We are the bastard sons of Homer G. Lindsay.

For more information, contact Satan's Dog at 7445 103rd Street, Jacksonville, FL 32205

**JETEYE
HUDSON, FL
by lee ann leach**

My first initiation into the rock & roll society of the Tampa Bay area came almost two years ago. I'm still wet behind the ears when it comes to knowing who's who and what kind of power and persuasion these people have. When I write reviews or stories on local bands, it's based strictly on my personal taste.

At first I went to see bands that have long since become history, but then again, there are a few that are still out there kickin'. Almost every time I went out, the one thing I noticed was that a lot of local musicians were called up to jam with whatever band was featured on the bill that night. One musician seemed to get called up more than others, and after seeing him play, I understood why. His name was Donnie Brown.

Most importantly, he had the confidence and style onstage that caught my eye. He was good, and didn't expect everyone to fall at his feet and worship him just because he could play a decent bass. I liked that. I wanted to see him in his own turf, with his own band: Jeteye.

This was about a year ago, and I began my futile search for clubs where Jeteye was billed ...



where. What I didn't know was that the band had decided to take a "hiatus" to re-coup, write, record and tighten up.

While backstage at the "meet and greet" with nationals Trixter, I met Mark Rogers. Mark Rogers turned out to be Jeteye's newest addition on guitar, although he's been with the band for almost two years. That's how I relocated the lost Jeteye.

Brown explained that they decided on the hibernation period because, "There was no sense in playing to empty chairs. The recession has been really hard on the music scene and people can't afford to go out and see bands every night like they could a few years ago."

The band has a lot of new material recorded at their own studio, lovingly dubbed The Batcave. It may not be available for public purchase, but it will be given to local radio stations for possible airplay. One song which sticks out like a rose-bush in a field of goldenrod is entitled "Over And Over Again." I heard the band perform it in Clearwater... and simply fell in love. It's hooky, it's classic and it ROCKS! "Jeteye has sort of taken a new direction and we've written a bunch of hot new songs. We are not gimmick, but a unique band known mostly for originality in our writing and in our live performance," says Brown.

Jeteye is ready to take hold of Tampa Bay once more. The band consists of bassist Donnie Brown, guitarist Mark Rogers, vocalist Larro Mirro, drummer Mike Good, and guitarist Chip Wedge.

When I asked Brown about Jeteye's future he seemed uneasy about revealing the band's plans, but he did want everyone to know this: "Jeteye is back. We're better, and we're taking one day at a time, one step at a time. Our fans are loyal and our mailing list tops 500. I think we'll be adding to it soon!"

Thus far I have seen Jeteye only once, and for only one set. I plan to see more. If Florida's rockers want to get their hands on some hot music, I suggest they be in attendance.

For more information on show dates and band news, call the Jeteye Rockline at (813) 863-0041, or write to the band at 10412-Hazel Avenue, Hudson, Florida, 34669

**101 DAMNATIONS
JACKSONVILLE, FL
leslie r. marini**

Are you a Satanic Band?

Steve P.: Absolutely not. Robert Tilton is the anti-Christ. If we were the actual ones, we'd go straight to the top.

Steve R.: Make those millions, taking all those young, innocent children to hell with us.

Thrust: ... in a handbasket! When did 101 Damnations form?

Steve R.: We were all born in August. We'll be a year old soon.



And how do you describe yourselves? Punk or alternative?

Steve P.: We don't want to be a grunge band, but we can be grungey. We don't want to be a metal band, but we can get metallic. We can do jazz.

Jim: We should be a reggae band.

Recently your band was involved in a situation at Jacksonville University during their recent "Battle of The Bands." Your set was cut short in the middle, and there was a payment dispute. Do you have any comments?

Steve P.: First, they asked us not to play some of the songs that were on our tape. It was "She Hates The Rag," which we probably weren't gonna play anyway. It's just the fact that they asked us not to - that got us.

Jim: It was all the more tempting.

Can you tell me about "She hates the Rag"?

Wendy: We wrote it when I was on the rag - I was writing the music to it and these guys said it sounded like a Dio tune! So we changed the music, cause I had them playing bar chords. I had been thinking about it for six months, how I wanted to write a song about this because Alice Cooper, since he's a dude, has no idea of what it's like to be on the rag. I was sitting there, doubled over in pain, and I was like, Steve, we should write the song. He says okay. Well, he started sketching it out, and he says, "Describe what your emotions are like." Then he sat down with a pad and we sat there and I told him everything; what it's like, that everything swells up, you feel like shit, you're a bitch and you gotta pee a lot, and it just really sucks. All those words are in the song. It's just a woman's perception of reality.

How difficult is it to play all originals? Are crowds receptive to you most of the time?

Steve P.: We play some covers now, 'cause we obviously have to aim some covers at some people, to appease them, but we bastardize them.

Wendy: Like "Jesus Christ Superstar." We do different covers.

Steve P.: We play it different but at least they recognize it and the audience will be happy. There's some kind of dignity in doing it our own way.

Do you feel 101 Damnations has found its sound?

Steve R.: It still needs to go way up. I'm not satisfied with it at all.

Steve P.: We do have some bizarre stuff, I have to admit. Even for me, and I'm a bizarre guy. It's just putting the right things together; we don't want to rush it or force it out, we just let it lay awhile, and when that cold sweat of inspiration hits ...

For more information, write 101 Damnations at 4321 Turner Avenue, Jacksonville, FL 32207 or call (904) 448-0212

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This is the real deal: Their new tape is out on the streets and its entitled *Live Cuts* and features "Shotgun Love Affair," "The Government," "Bomb," "Bag of Troubled Times" and "Joc Brilliant." It was all recorded at The Ahepa Center July 27, 1991 to a screaming house ... and is waiting to also be released on video.

Diamond Jim: Describe Tyger Tyger onstage and offstage.

Tony Wise: First of all, when it all comes down, it's a package unit. So everything else besides being onstage is bullshit. Offstage is just a hype game. Individually, when we're not playing, we're solo performers. We keep in touch over the phone. I want to be brutally honest. I'm the type of guy who wants to get shit done, and I mean now! Sometimes I jump the gun a bit, but I always make shit happen. When I'm on stage what I'm pushing for more than being a big rock star or having tons of money, is *respect*. I want people to look at me with respect. My musical content is also getting to the point where it has some weight to it. We all come from different angles and slightly different musical veins, but when we come together everybody wants respect.

Jeff Vitolo: Being the hard-working band that we are offstage, everybody's scrambling to keep their lives together, doing other things to make ends meet, which in return can lead to some tension among band members. That just has to get ironed out. I see this band as: a) earning a lot of respect from our peers as well as our audience; b) getting justified airplay on stations like 95 YNF; and c) doing everything on our own so everything we've achieved is because of us. We've got certain friends who help us and they know who they are. Without them a lot of the rewards which we have had would not be possible. If we iron out problems and stay together, we'll go a long way. Nothing is going to stop us but ourselves. The chem-

istry is right; we all work together for the same thing — period!

Reno Rojas: Off the stage I love the perseverance in this band. There is a certain mystery about us, and nobody really knows us. We are sort of the dark horse; there is no arrogance in this band. I like our reputation in the community. Onstage we can play in front of a Stranger band crowd and get them off, or play in front of an Atheist crowd and have the same effect. We're very diversified, a cross-over. We're the type of band that if we do a video, we're not going to have girls in t-backs; we're just going to play. Let our music do the talking. In the early days we bit our lip, played a lot for free. The bigger names gave us the chance; now we want to repay the favor by giving new bands a shot. We never cut other bands down. That's bad business. We're just ourselves.

Chad Robinson: Personally, I think we're five totally different people but the music brings us together. The fact that we stay together is because of the momentum that the band is building up. We don't have a lot of equipment, we don't have a lot of backing, so everything we've done has been on our own. The ball is starting to roll and we can feel it. To the audience we are visually and musically hard hitting. We're a punch in the face. Even on the lighter songs we're still heavy. I came from a different background and I wasn't sure that I was what the band wanted. But everything worked out and we're progressing rapidly.

Ronnie Miller: Onstage we are a massive rock & roll band; and we're maximum entertainment. We always give 101%. If one person leaves bored we have failed as a band. When I'm onstage the energy is so extreme I sometimes feel like I'm going to explode. We're five guys with a serious chemical reaction. Loving the audience is a big part of our shows. Offstage I'm very private, but when we're in the clubs I think we all are very social. We like to talk to everybody. I think the rock star mentality is so stupid. Labels on people are just not right; be yourself. Tyger Tyger is on the move and I'm glad to be along for the ride.

Tyger Tyger: "Success is looking out in the audience and seeing the fans singing the songs that we wrote."



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BY DIAMOND JIM REED

BARRELHOUSE
ATLANTIC BEACH, FL
by leslie r. marini

Together only a short time, Barrelhouse have been able to achieve a great deal. They've recorded a small demo (primarily for promotional purposes and not as a public release), they've played Jacksonville University's Battle of the Bands, where they had the chance to appear before the Smithereens. Not only that but the band has effective management, and has already cornered the interest of a few record labels. "We'd been together for about 2 months," says drummer Jason Mabry. "About 8 months ago we made a tape of our first three songs, and we sent it off to some record people."

This eventually led to the band performing a small showcase for SBK reps in Sarasota, and has given Barrelhouse a measure of confidence about their goals. All the band members - Jason Mabry, drums; Perry Ellis, vocals; Scott Pritchard, guitar; Thomas Kennly, bass; and Stan Ball, keyboard, share a healthy enthusiasm and love of music. The possibility that they could actually do what they love best for a living has sharpened their focus as a band. The sound is jazz oriented, with modern rock base and grunge guitar. The guitar is at the forefront and the keyboards are used to add rhythm to their melodies.

Guitarist Scott Pritchard's playing continues to improve and he fuels it primarily with emotion. On the demo I received, the guitar was restrained. Today, at their rehearsal area, I'm invited to listen to some new songs. In just a short time, the guitar playing has gotten better. For one thing, Scott has discovered distortion as another means of expressing emotion.

Bass player Tom has also been collaborating with Scott. "Since I've joined," he states, "Scott and I have done a lot of co-writing. Now it's becoming a band project. We're riding on this wave of music, of emotion. We try not to listen to other people and play their style; we try to stick inside our own group." Jason responds, "We've never played a cover tune (as a band). We're writing really weird songs, but they turn out sounding real cool at the same time."

As a generation that will find hope its best resource as America moves into the 21st century, Barrelhouse keep plenty of emotion in their songwriting. "We're trying to base our music now mostly on our feelings," says Jason.

Scott responds, "We're not real satisfied. We set a goal, we go past it, and then it's like, 'God, we gotta go past it again. It's a real restless feel-



ing." Without a doubt, that restless feeling that fires the creative process in this band will only produce better and better songs. "Just playing out is an intense experience," says Thomas. "Whenever I see a good band live, it makes me want to go out and play. I've done a lot of other things, been in a lot of other bands. Too many times I'd say this is a good thing, but now I'm pulling these riffs out that I had for years, that no one else could play with."

They all feel good about what they're doing. "We just have to keep our infrastructure intact," says Scott. "You see a dream, and to get the long-term dream fulfilled, you sacrifice short-term gains. We're all friends, we all hype each other up and help each other out." Jason agrees, "When we get through with a show, we discuss it, who messed up, what needs to be done. You keep a fire going constantly, so you get back out there and pump it out harder so it gets better."

In their own words, Barrelhouse describe themselves simply, "Five guys who are just writing the music that they want to listen to."

For more information, write Barrelhouse at 645 Mayport Road, Atlantic Beach, FL 32211.

GUNSLINGER
NEW ORLEANS, LA AND JACKSONVILLE, FL
by leslie r. marini

Together since 1990, New Orleans' Gunslinger have reached just within the proverbial body hair of success. They've placed 4th in House Band's Magazine's readers poll for Best Unsigned Band in the land; they received votes from over twelve different states, more than any other entrants, even the final winners. They've been known to upstage national acts they've opened for. They have had more than admirable feedback from such talents as Aerosmith's Steven Tyler, Ted Nugent and *Rip Magazine*. Their debut release, a 5-song cassette, *Explode In Your Face*, was, and still is, one of the best selling local packages in the area. Featuring Pat Bayard on guitar, Fran Traci Foxx on vocals, Jerry Allnet on rhythm guitar, Johnny DeRose on drums, and new bass player Smokin' Joe (who replaces Mike Maxx, formerly of Lillian Axe). Gunslinger is ready to take step number two towards success. The songs on the first release, *Explode In Your Face*, were good, but didn't develop into the band's full potential. The writing took a different direction and ripened into a band with sound, style and fury. "Everybody in the band has different influences," explains vocalist Foxx. "Jerry listens to a lot of old Black Sabbath; the newer stuff he likes is Soundgarden, Warrior Soul ... that type of stuff. Pat's a different perspective. He's into Scorpions and most of the classic stuff like Led Zeppelin. We all have all these different influences we throw together to write songs — what we draw from, what we fell inside to come out of us, we put everything together."

Pat Bayard cites his original inspiration for



picking up guitar as Mark Farner of Grand Funk Railroad. "I saw Mark Farner — for some reason that was my first influence — and it just got me. I listened to a lot of Zeppelin, then I started picking up Judas Priest; the *British Steele* album was when I first started picking up riffs by ear. Then I started getting into a lot of Randy Rhoads and Michael Schenker. Those two are my biggest influences. I don't listen to a lot of other players now, or a lot of other bands. I try to be myself and better myself. I try to formulate my own style."

The newer material the band has been working on shows the results of a more polished, integrated band. Available only on rough tracks at this point, Fran describes the rather unusual recording process that took place. "The newer stuff we recorded is musically better than the older stuff, but we feel that those recordings didn't really do the songs justice. We feel like we didn't really do our best work. We went into a friend's house, recorded in a bedroom, a bathroom, all over the house. It really wasn't a comfortable situation, and the songs didn't come out 100% like we wanted them to. ... But hopefully, people get a feel for what we are doing."

Gunslinger have inked a deal with Jaguar Records, a European-based label with distribution through Polygram. The label will be re-mixing and re-mastering the older material, and a European tour in the fall is more than a remote possibility. As a young, hard rock band, Gunslinger show no signs of burning out too quickly or reaching a dead end in their songwriting. It shouldn't be too long before Gunslinger explode into the world.

For more information, write Gunslinger at 4508 Alexander Drive, Metairie, LA 70003

TATTOOED LOVE CHILD
CAPE CORAL, FL
by blackie

Ft. Myers hasn't quite yet made a name for itself as a prominent music city in Florida, but with a band like Tattooed Love Child emerging, it should be on the musical map in no time.

TLC have been together and playing the area clubs for a little over a year. Playing out more than any other group in town, they have accumulated a considerable following. Predominately a "cover band," (in the Chili Peppers/Nirvana vein), TLC are more than ready to start showcasing their original material, and with the mediocre original music scene in their hometown, they are gearing up to play other cities and venues. Though it's been a relatively easy sojourn to the top of the local scene, the band nevertheless worked hard to fine-tune their craft. Many bands balk at the idea of playing cover tunes, but guitarist Mike Mangione says, "We didn't mind playing the cover material; it works to improve one's musicianship ... and it kept us out on the local circuit." All fine and dandy, but now TLC are anxious to move forward.

A TLC show is energized and spontaneous.



with no choreographed moves or pre-arranged set lists. As lead vocalist Kurt Stanaitis explains, "We go with the mood of the audience; wherever the flow is going, we'll play a song to fit it."

TLC stress that they are music fans first and foremost, and that when they are not playing they can be found at a club, partying and dancing and whatever, with the performing band. They strongly believe in supporting their musical peers, because if you don't you "basically cut your own throat."

Another redeeming quality of TLC is that whether there are 5 or 500 people in the audience, they put on a vigorous performance. "A lot of bands say, 'Look out now.' We like to stay within the mood of the audience ... or else we'd feel like actors or something," adds Mike.

Actors they are not. Nothing is contrived; from the tunes to the "stage" clothes. On stage, these guys wear what they would wear to go shopping or on a date. Their songs reflect their down-to-earth dispositions as well.

TLC write their songs atypically. "We'll get a riff going, go with it, and finish it," says guitarist Mark Chang. "We've learned that if we stop and go and backtrack, we'll lose the mood."

These five musicians play very well off each other; they've known each other for years, starting out playing together in a "thrash" band prior to forming TLC. Their lack of overbearing egos (well, maybe a little bit of ego is present), is an unexpected novelty in the attitude-abundant music biz. Mike Hallman comments: "We believe in having a good time, being ourselves, and being dedicated not just to the band but to each other." That dedication was put to a test, of sorts, when Mike H. was experiencing personal problems. Instead of giving him the boot, the rest of the band gave him time to get it together and gave him the support he needed. Too many bands have the "you'd better perform 100% at all times or else" approach, perhaps enforcing the "it's a business mentality" that sometimes does more damage than good.

"We're all friends," says Steve. "Yes, we have personal lives, but we're like an extended family, and that reflects in our onstage performance and music."

With their heads on solid ground and their unlimited musical aspirations, it won't be too long until TLC party with you in your town.

For more information write: TLC at 711 S.E. 33rd Street, Cape Coral, Florida 33904.

LOVE JUNKIES
CLEARWATER, FL
by d.j. justice

In his first interview since his departure from Roxx Gang over a year ago, Jeff Taylor, now a surprisingly talented vocalist with his new band The Love Junkies, explained how this project could surpass any of those things that he's done before. **THRUST:** What has Jeff Taylor been up to for the last year?



JEFF TAYLOR: Jeff Taylor is the lead singer of the new Tampa band The Love Junkies. I got together with my friends and was jamming with them while I was still in the Gang. They were looking for a singer and things weren't going well with Roxx Gang. I thought it would be fun to sing on their

demo tape. When I realized how good the material was, I slid right in.

Tell me about your boys.

Somehow I've surrounded myself with excellent musicians. My drummer, Tony Caruso, has been my best friend for years. We had a project together even before Roxx Gang where I was singing. The guitar player is Tony DaMoure from Nashville. He's an outrageous player, very stylistic. The bass player is Jonathan Bell who reigns from Orlando. He's played in the Sarasota-Bradenton area for years.

Should people expect this project to sound like anything you've done before?

When I was in that other band, it was restricted to writing songs for the singer. Now we can write more... How can I say this and be nice? Things are more melodic now. I play acoustic now because the last band I was in has all of my electric gear. We didn't expect it to sound like this. You can still see my style from some of the Roxx Gang stuff that I wrote such as "Red Rose." It's definitely a different sound. It's a better sound.

I think a lot of people are surprised to find out that you're singing. How did that come about?

I didn't know if I was really going to go for it but my friends talked me into it. I was very happy playing electric guitar and being a lead player. It's hard to find great players to back you up, though, and it's hard to find a great singer. I went for it and it's really worked out well.

Tell me a little bit about your first demo and some of the people behind the scenes.

I have to give tons of thanks to Carl Canedy. He's the key to making everything happen for us. He had worked with Roxx Gang and recorded the first record *Love 'Em and Leave 'Em*. We've been friends ever since. He's got such a talented ear. We drove up to Pennsylvania and recorded six songs and kept four of 'em. Everybody played their asses off and it comes out on the tape.

Up to this point you've been very low key about The Love Junkies.

We're trying to play our cards right, building up our songs. Now we've got enough to come on the scene kicking ass. We're also working on doing a couple of videos with 16mm film. We're building a complete package. We feel that the stronger the whole thing is, everyone around us is going to have a good time. Clubs keep asking us to play but we're holding back until the timing's right.

Can we expect to see you live and hear your songs on the radio soon?

We're doing a tape in the near future and with the new videos it'll be time to jump on the scene. We could have come out a long time ago but we see too many bands that jump out there to play the clubs. We want to be the next American band to be a big thing and we want Tampa Bay to be a big part of it.

For more information, keep reading Thrust!

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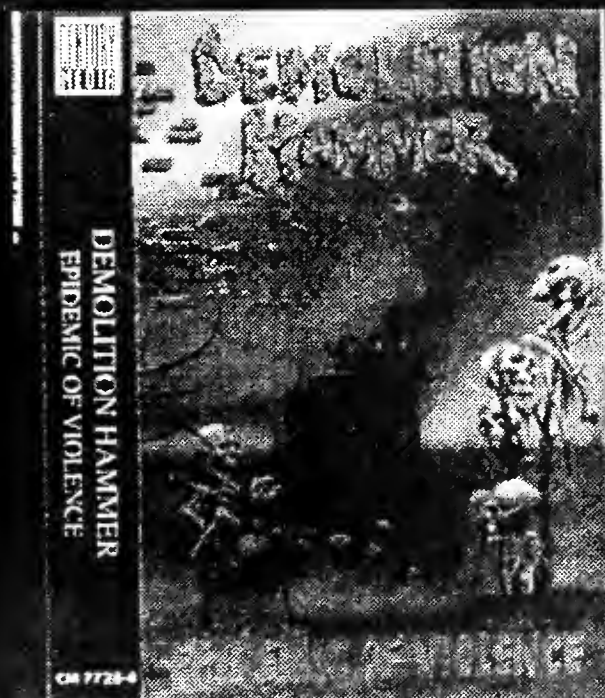


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LEAD GUITARIST/lead vocalist seeks established working group. Rock, Top 40, Dance, Original. Good looking, well equipped, P.A., truck, will travel. (407) 657-4521.

FEMALE LEAD vocalist, lead guitarist/lead vocalist seeks established working group. Rock, Dance, Original. May travel. (407) 657-4521.

FEMALE LEAD vocalist seeks

work. Rock, dance, Top 40, original. Experienced professional, good looking, strong high range, keys. (407) 657-4521.

MUSICIANS WANTED

7-10 SPLIT, a new band featuring current and former members of Alice Cooper's band are looking for a lead singer who should sound like Steven Tyler, John Carabi and the dude from Nazareth. Interested vocalists should send a tape and photo to Renfield Productions, c/o 7-10 Split, 8033 Sunset Blvd. #745, Los Angeles, CA 90046.

CHRISTIAN BASS player, vocal abilities a plus. All original band. Influences: King's X, Queensryche, Stryper, Queen, Cheap Trick. Keith (904) 375-3813. Leave message.

BASSIST/SONGWRITER seeks musicians to collaborate on original alternative Blues project. Influences: Temple of the Dog, Maggie's Dream, Pearl Jam, Black Crowes, Blind Melon! Ages 18-23 preferred. St. Cloud (407) 957-8824

LEAD GUITARIST wanted for HR/HM band. Lead vocals a plus. Experience and equipment a must. Charlie (813) 933-2044. Tampa.

LOOKING FOR bass player to form part time duo. Country, rock, beach. Call (813) 824-7724. St. Pete.

ESTABLISHED TENNESSEE based band with manager seeks singer in the vein of Skid Row. Must be willing to relocate to America's most affordable city. (615) 526-2902. Ask for Jason. Send tapes to 799 Wall Avenue. Cookeville, TN 38501.

ALL ORIGINAL 5 piece rock & roll band looking for singer-frantman to complete the project. Very professional. Call L.C. (813) 985-5125 or Jim (813) 536-6285

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GUITARIST SEEKING drummer and bassist for original band working under the name of Cover Material. Ray (904) 771-7676

KEYBOARD PLAYER needed for original commercial metal project. Pro's only. Scotti (305) 321-6972.

ARSENAL IS currently auditioning guitarists with pro look, attitude, equipment and skill for our second national release. Song writing ability and vocals preferred. Serious Christians only. No posers. Kandi 446-1087 or christine 536-2504, dave (813) 862-3684.

ALTERNATIVE/METAL/rock girl/guy band needs a lead guitarist, bass player, and a drummer that can write original music. Equipment and transportation necessary. Call charity (904) 786-6955 or Valerie (904) 786-1199 Jacksonville.

DRUMMER WANTED: double bass for aggressive punk/ metal band in Germany with five albums released worldwide, strong backing and distribution. Relocation required. Write to: Staffi Olsebshauser

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TEST SPINS & DEMO DEMOLITION

AKELA *Nasty Reputation* Austin, TX

For a band that according to prior press has been together for "about 10 years," you would think someone would have picked up on their AOR sound. They do a sultry remake of the Montrose classic "Rock Candy," as well as some groove-edged stuff of their own, though the obligatory "power ballad/love song" is accounted for in "Jennifer." *by Blackie*

ANTARES (Joe Rodriguez) *Always Fighting* Casselberry, FL

A considerable amount of effort has gone into this release and Rodriguez's style delves heavily into Eric Johnson, most notably on the track "Perfection." Production is wise as this effort was a considerable challenge for Antares, and victory has been achieved. As a guitar player, Joe has only begun to develop his guitar talents; as a songwriter, he's able to transpose abstract ideas into his instrument quite well. Most notable is "Get Outta Dodge" which rips all to hell. Joe's at his best here, total power, no control, 135 mph freeway guitar. A very fine effort and one of my picks for best unsigned talents in Florida. *by Leslie R. Marini*

ATOMIC JERBULZ *Nukin' And Jukin'* Kathleen, FL

Simplistic, mind numbing terrorist inspired anti-environmentalists should be forced to do these reviews on bands from swamp infested Florida. No wild chord progressions, no brilliant lyrics, no screaming vocals, no intensive drumming, absolutely no Mtv potential and forget radio airplay. I doubt if even snooty college radio programmers would touch this release. There's a co-dependent diatribe in "Love Song," and the self titled "Atomic Jerbulz" only causes this reviewer to scream on the floor in helpless panic. *by Leslie R. Marini*

BLACKBOARD JUNGLE Hollywood, CA

Blackboard Jungle are one of the best unsigned bands still floating around the gutters of Hollywood. The band has caused quite a stir and have toured Japan. This demo is the band's second effort produced by Faster Pussycat's guitarist, Brent Muscat. While the band is in the same ballpark with the Pussycats, they are no clones. "River Of Love" is a bump and grind tale of a certain appalling venereal disease. The animal attraction of "You and Me" and the melancholy "Prettiest Ones" detail the band's primary motivation: women. If you'd like to check out this product of the currently ailing LA scene, contact the band at 7510 Sunset Blvd. # 1230, Los Angeles, CA. 90046 *by Steve Turner*

CARNIVAL ART *Holy Smokes* New York, NY (Beggars Banquet)

Carnival Art has crossover potential for a huge amount of people to start groovin'. "Ray's Jesus" kicks off with a humorous look at religion; radio's sure to pick this up. "Sore Finger," an instrumental, shows the band's solid musicianship. "She Describes Infinity" will appeal to the alternative set, and the EP ends with an upbeat, twisted version of Bad Company's "Feel Like Making Love." This band has religion, politics and sex. How can you go wrong? *by Wild Jim Hiccup*

CATKICK REHAB *Da Tape* Clearwater, FL

Yawn! Oh, sorry, but this is a very relaxing tape. Even on up tempo tunes like "Suzi." Lead vocalist Davinski DeVille's vocals have a soft monotone/dreamy quality. "Abstract Love" is haunting; listen closely to the lyrics to interpret its message. Overall, a very interesting tape. Now let me go and get tranquil again. *by Jazz*

THE CLOCK HOUSE Jacksonville, FL

"Love Is A Language" is dreamy and seductive. You get chills when you hear standard blues instruments turned inside out, slowed to a tropical tempo and arranged in the modern jazz format. You've never heard anything like it. "Little Tin Soldiers" is by far the most powerful tune. While there are so many bands of a progressive alternative genre trying so hard to find answers right now, The Clock House do it by asking questions. *by Leslie R. Marini*

THE COPY CAT PLOWBOYS Tampa, FL

This is a well-written collection of soft alternative

tunes that bring back memories of Squeeze. My only complaint is with vocalist Nelson Norwood. He has a good voice, yet hits enough off notes to make the whole project a loss. The recording contains 11 tunes that are well executed, but how hard is this type of music to play? This kind of music relies heavily on a vocalist to make or break its very existence. If I were these plowboys, I'd be calling Al Koehn to arrange for vocal lessons. *by Lee Ann Leach*

CROWSDOLL *Rubber Leggin'* Treasure Beach, Florida

What a breath of fresh air. The song titles are all one word, down to earth subjects like "Blue Jeans," "Flats" (which is my favorite cut), "Chee" and "Choppy." Vocalist Shannon White often cites country music as an important influence in her style, but don't look for any cater-wauling here. Rather, the Crowdsolls present the listener with a honey gold dip of naked licks disguised as sunny afternoons. "Choppy" rocks as hard as anything you'll hear from the tuff guys in leather; and it's all done, basically, in an acoustic format. I don't see Crowdsoll garnering a huge commercial success, their sound is too unique for that. It's very basic and very moving in it's innocence, but very strong in character. *by Leslie R. Marini*

DEADLINE

Clearwater-Sarnia, Ontario, Canada

Deadline have come together in this 10-song recording and have managed to capture a great sound. Songs like "Doobie Do Ya" and "Talk To Me" are harmony filled and boppy with clean, soothing guitar licks that keep it from being too cheesy, while the ballad "Nothing Left To Lose" reeks with emotion and a breezy piano melody. The best cut on this recording is "Donna Do Ya' Wanna," a surefire radio top-10 tune. I'm blown away by these Canadian lads. When you get the word that Deadline have gone gold, remember who told ya' about them first! *by Lee Ann Leach*

DREAM IN COLOUR Orange Park, FL

Nice three song release and well done on the production. It's a pretty sound, although not a mix band; it's a Top 40 production sounding somewhat along the lines of Tears For Fears. Catchy rhythms, plenty of harmony and well done songwriting. Dream In Colour make creative, constructive use of music technology; that's what tools are for. *by Leslie R. Marini*

ELECTRIC FLAME Ocala, Florida

Remember that wicked bass line you used to hear from Rick James that nailed you to the floor with a solid line of guitar wailing behind it? That's the opening track lead-in and vocal style of "Can't Stop The Music" from Ocala's Electric Flame. "Slamanjam" is one of the more guitar oriented songs, but it's the wank and funk power from bassist Spazz Sferlazza that is the trademark sound of Electric Flame. Overall, it's tension generated, power rock with that big sound that fills up rooms with wildly gyrating bodies. The band has done well in its own definition of a sound, particularly in the song "Trial By Fire," the strongest cut on this full length release. No compromises, no fumbling in writing, and it all comes together in a good interpretation of each instrument. *by Leslie R. Marini*

F.O.C. (Funk Outta Control) *PORK!* Miami, FL

F.O.C. is one of the better acts to come from the Miami area preaching the new funk-gone-metal-sound, and I really enjoyed what I got on *PORK!* F.O.C. sound quite similar to The Limbomaniacs, but without the crude language. The use of horns in the tune "Isolation Recipe #3" is an outstanding addition. My biggest complaint with F.O.C. was the guitar solo on the tune "I Don't Know," which was way too long and monotonous for many funksters. Other notable tunes are a love song dedicated to Julie Brown called "Club M-TV," "Carnation In The Bathroom," and an odd futuristic tune with a massive mix entitled "You Can't Stop The Thunder." Very impressive stuff here. *by Lee Ann Leach*

FRIENDS OF CARLOTTA Jacksonville, FL

Touting the virtues of celibacy and the drag of being cute in the opening cut "I'm Not Gay-I Just Hate Girls," F.O.C. continue to steal heavily from the early 80's/late

70's new wave/punk era. F.O.C. do it right with fairly discernible vocals and okay musical structure. As long as ailing bands like REM can sell records and impress an entire generation of brain dead college students, F.O.C. deserve the same chance. You'll probably read it here last, but F.O.C. keep the edge in rock and roll and that's what it's all about. *by Leslie R. Marini*

I DON'T KNOW If The Shoe Fits Miami, FL

Kicking off this 5-song demo is a tune called "Man In Drag." It's the Beach Boys meet the '90's with the same wholesome arrangements, but a whole new set of lyrics! "Story Song" is a classic for Dr. Demento with polka rhythms and kazoo softly serenading in the background. "My Grand Papa" is nothing but a Latin rip-off of Broadway's "Traditions," from the musical *Fiddler On The Roof*, and "The Guadalupe Tree" is sung in Spanish to further confuse those who don't speak Spanish. "Rainy Day In March" is about the only radio-worthy tune on the tape ... until you realize the song is about masturbating turtles — and we all know how long that would last with the PMRC around! *by Lee Ann Leach*

IN & OUT St. Petersburg, FL

David Lee Roth has regrouped Van Halen and they're recording under this alias. The song is great; it's called "Love For Sale." The next tune is "Stand and Fight" ... But wait! Where did Dave and the band go? I could have sworn ... and so it goes, each song on this 6-song tape varies radically from its predecessors. Don't get me wrong, these guys are talented musicians, yet there seems to be a lack of originality. The band, according to their bio, has a wide repertoire of cover material, so maybe that's part of the problem. "I'll Cry For You" is a great ballad sung with convincing emotion and moody music, but I can't help feeling like I've heard it before. *by Blackie*

KRISTEN HALL Tampa, FL

If you like basic, clean guitar playing with soothing vocals, you'll like Kristen Hall's *Fact & Fiction*. Joining in on some tracks are John Ashton (guitar), Travis McNabb (drums), Emily Saliers (guitars), and Cindy Wilson (vocals). The songs are somewhat depressing. Kristen has definitely had a broken heart or two; most of the songs are about pity and the pain of lost love. If you need a good cry, put it on. *by Blackie*

MA KELLY *Some Live, Some Not* Indianapolis, IN

The accompanying media kit was about as thick as the Yellow Pages. Obviously, these guys stay busy and are good friends with the press. Side One is recorded in the studio, and though the songs are good, basic, boot-stomping rock except for the ode to the homeless, "Welcome Home To The Homeless," it's nothing new. Side Two is recorded live, not too common for unsigned acts, but apparently their public demanded it. Personally, I like these guys better live; the energy is captured, and the melodies cut through crisp and clean. *by Blackie*

NIGEL Tampa, FL

New artists are so excited about exposing their very obvious talent that they jump the gun and enter the studio before perfecting something that could be phenomenal. So it goes with Nigel. Four very excellent Simon and Garfunkel-ish tunes with the late '60's spirit of peace, love and just havin' a groovy day have a lot of potential, but they're prematurely put down on track and sent out to be reviewed. Most prominent of the four is "When Will Come A Day?" which features jingling acoustic guitars and harmonious vocals. The three other songs, "Evil & Desperation," "Resist," and "Flower Child. Call To Me" are equally good tunes. *by Lee Ann Leach*

THE SENSE'S *Raw* Gainesville, FL

This is the stuff that sends chills all over your body. "Bitter End" is the strongest song. "Golden Boy" Shane Myers wails as good as Elvis could ever have hoped to and that hook — God, what metaphysical experience inspired it? Follow this with the hard rockin' soul of "When She Sleeps" and you'll be toe-tapping and head banging. The Sense's have the talent and longevity to maintain a high profile in whatever it is they undertake, whether it be croonin', drinkin' or just breaking strings. Just wait until they start breaking charts! *by Leslie R. Marini*

SHOTGUNN WEDDING ... *Your Daughter* Miami, FL

Dancing With Your Daughter is a carefree romp of rock and roll on a fast lane highway. The only weak cut on this release is "Rock And Roll Outlaw," a tune which lacks the power it needs to really make it fly. Still, this is a good

effort, and the band shows strong improvement over their past efforts. *by Leslie R. Marini*

SILHOUETTE *Silhouette* Tampa, FL

Silhouette is comprised of three talented and professional musicians ... and it shows on their self-titled debut CD. A finely executed selection of dance oriented numbers spiced with horns and keys, the songs come across as crisp, clear and catchy. Though not exactly Mtv material, tunes like "Destiny," "Tightrope," and even the soul searching ballad "Somehow" would no doubt be at home and popular on a VH-1 format. Vocalist Leslie Blakey has a strong, clear voice; she has complete control, even injecting a hint of soul into the tune "Easy Money." *by Blackie*

TYGER TYGER *Live Cuts* Tampa, FL

Clawing and scratching its ferocious way out of your stereo, Tyger Tyger makes its debut with a 5-song recording of all live stage performances. Complete with their own troupe of well-wishers howling approval in the background, Tyger Tyger has graced our record store shelves with the likes of "Government" and the semi-ballad, "Bag Of Troubled Times." Lead vocalist Tony Wise growls, screams and basically proves a point in all selections with appropriate intros to each tune. When you see Tyger Tyger live the tune "Shotgun Love Affair" is the obvious winger, but on this recording "Bomb" takes the prize with "Joe Brilliant" right up there next to it, if not simply for the killer double-kick provided by drummer Ronnie Miller. Hats off for letting this mad cat out of its long awaited bag! *by Lee Ann Leach*

VANDAL IV Hialeah, FL

I've heard so much about this band that I guess I was expecting more; and while not impressed with the basic song structures, I am impressed with "Shadows" and "Slide." At times, it seems like Vandal are trying a little too hard. They don't need to; they're quite talented and have what they need to attract the attention that they deserve. "Picture Of Two" is very elegant. It starts out like a ballad, but picks up into some killer emotional melodies. Vandal have discovered their own songwriting style and it will only ripen and mature into a finer-edged sound as the band goes on. *by Leslie R. Marini*

VIOLENT SKYE *Funky Whether* Atlanta, GA

Progressive sounding band, with straight forward jazz leanings dripping with soul. Lead vocalist Jorge Valenzuela sounds as if his voice has been pumped up from the heart, ignited by emotion, and he retains a fluid melodic quality even throughout the more funkier/dance oriented tune, "Dance." The first song, "Bring Him Back," is the more rock oriented tune, and the rest of *Funky Whether* is well written, with viable polished songs in a steady groove. The concentration is on harmony, cohesiveness and unity. As a band in a mature stage of material, Violent Skye should do well with getting their material heard by the public. *by Leslie R. Marini*

WEBBED FEET *Around The Blue* Tampa, FL

Webbed Feet have a pop quality with a heavy influence on an alternative-edged light jazz sound. Its most endearing aspect is the driving basslines of T.J. Glowacki. The best cut off of this CD is "Vicious," with its funky, groove laden beat. "Thoughts Of Life" has a definite tropical feel, but it lacks the nastiness to make it a totally Jamaican dream — a lot like Florida itself. I could really get into these guys if only they would just let loose! Maybe if they added some brass or gave their drummer a chance to break out and stomp, it could be the act I've been longing to give my Tampa based soul to! *by Lee Ann Leach*

WIMMIN ON THE EDGE Tampa, FL

This is a 2 song sampler featuring "Rich Boys" and "The Mother." "Rich Boys" is a soothing yet catchy acoustic/electric slide number whose topic is best described on the cassette jacket: "Rich Boys" is based on our anger surrounding the events of an alleged rape and the recent trial in Tampa. Our anger over this particular story has been fueled by the general attitude of our culture, which accepts violence toward women. We welcome a day of safety and respect for all women! Very cool, interesting and refreshing vocal styles abound. "The Mother" is an environmental gripe song, though I really like that these wimmin' take a stand with their music. "Can we find another planet? Is there anyway to justify what we've done?" I don't know. But at least someone's pointing out our injustices; maybe we'll learn something from them. *by Sandie*

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